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THE STUDIO

THE PAINTINGS OF PROF. HENRY TONKS. BY C. H. COLLINS BAKER.

FROM remote times the annals of art have been spattered with dissensions. Always, I suspect, what they called Classicists opposed what were known as Romantics or Impressionists. How hot these discussions were in the *Mas d'Azil* grottoes I cannot say, but we may be fairly sure that the quicksilver was at its highest when David, and after him Ingres, bitterly faced Watteau's influence and Delacroix. In those days no sort of compromise or fusion was possible; pharisaical and narrow, Ingres until his death was militant. What, we might speculate, would be his attitude towards an art based upon his punctilious regard for *le dessin* and expressed in a rich impressionism?

Mr. Henry Tonks, Assistant Professor of drawing in the first school of draughtsmanship in England, principally acknowledges that Ingres has been for him a sort of goal, and none aware of his draughtsmanship can doubt his classicism in this respect. On the other hand *The Strolling Players* and *The Bird Cage*, as yet his chief works, are distinct landmarks in the impressionism of Renoir or Degas. Thus he affords us the spectacle of what I must not be misinterpreted in calling the finest academic tradition consorting with, and indispensable to, an impressionist's point of view.

In these two pictures of 1907 and '8 we see in the full flower what in the bud characterized his earliest paintings; his outlook has practically remained the same. To explain this we merely must recall that he became professionally a painter when his views on life were fairly set; and in wondering, as we may, that his work bears no trace of the untrained draughtsmanship usual in those who take up art comparatively late, we must remember

that his earlier profession was surgical. For in this he had reached a conspicuous proficiency: he had been house surgeon, demonstrator of Anatomy, and finally F.R.C.S., before he was thirty. The equipment, then, which this special scientific knowledge of anatomy gave for his new profession we can easily understand and hardly over-estimate. Born in 1862, Mr. Tonks, long before he was a painter, was deeply influenced by the graceful romance of Walker, and Millais' eminent ability to portray the elegance and charm of ladyhood. How deep these influences were we may assess by the fact that they are with him yet, reinforced by that of the French *dix-huitième* masters.

From Clifton College, Mr. Tonks entered the hospitals, there to win and quit a position of high



SELF PORTRAIT

BY HENRY TONKS

Henry Tonks

promise. For all the while in secret he had fostered an ambition to become a painter, and as a means of fostering it had put in his evenings at Westminster School of Art. No method, as it happened, could have been so successful, since thus he came under Professor Brown's notice. From 1887 Mr. Tonks studied under him, at night, till 1893, when Professor Brown, becoming Principal at the Slade School, invited him to come there too as his assistant. In this way, then, our artist finally cut himself clear of his medical attainments and their prospects.

For some sixteen years Mr. Tonks has been at the Slade, and it would be difficult to exaggerate the influence he has exercised. His especial gift, I think, was an impetuous enthusiasm for a beautiful ideal. With it he could make, as he would say, a student see—see, that is, not only the surface facts and accidents, or the incidental ugliness of any given model, but rather the high potentialities of every form, bringing home to the student not so much how bad his drawing was as how much more a Watteau or a Holbein had seen in the particular given case. In short he could pass on his own zest for the fine interpretation, and something of his scientific appreciation of bone-form and structure. Above all he did not leave the student quite discouraged on his "donkey," since he managed to leave with him an ideal. Realising that the great thing is to fan intelligent enthusiasm, he spared no trouble to raise a tone of taste and aspirations. Guided in all this by the Principal, whose impeccable science and justice were to the students the background for his own impetuous, and sometimes, I daresay, rapid advances to new points of view, Mr. Tonks must have part responsibility for the striking record of the Slade.

From 1891 he became an exhibitor in the "New English" shows. His first oil, a little and charming piece full of Walker's and Millais' delicate refinement, was hung in 1894. The following year, with *The Chestnut Roasters*, he began upon the problem that still engages him, of painting the effects of firelight. In those two pictures are the principal *motifs* of all his work in oils: the interpretation of young womanhood, surprised by us in some wistful reverie; the intricate subtleties of tone and atmospheric light in interiors; and the mass and texture and iridescences of silks and stuffs suffused by the full vibrant light of day, or smouldering in the shadows of a firelit room. While in the main finding new inspiration from similar themes, his colour scheme, execution and tonality have passed through marked phases.

What is, I think, the most personal and valuable



"THE BIRD CAGE"

(In the Collection of His Honour Judge Evans)

BY HENRY TONKS



"THE CRYSTAL GAZER"
BY HENRY TONKS

(In the possession of L. F. Harrison, Esq.)

Henry Tonks

motif of his work was clear in the large *Toilet* of 1896; the small *Toilet* of a year or so later, and in the *Girl with a Parrot* of that period. In *The Crystal Gazer* of 1906, and *The Bird Cage* of 1907, it had but acquired a more beautiful expression, it was but seen in a more accomplished setting. His motif lifts his work clear of mere brilliant observation and of mere narrative; it makes it lyrical. Though his figures are set about with shimmering stuffs, rich harmonies and all-saturating light, yet it is their humanity and the implication of their complexities and mysteries that make them beautiful. There is in these pictures an atmosphere of sub-conscious expectancy of and wonder at we know not what. The women in *The Crystal Gazer* and *The Bird Cage*, indisputably ladies through and through,

are surprised by us at some moment of mute question, prescient of calamity. Why, we wonder, this troubled communion with the Fates? What has happened that this little-more-than girl, with her air of pure serenity, thus pauses in her dressing to gaze into the pool of mystery? The girl whom at *The Bird Cage* we intrude on, too, is obsessed with dreams. Absently, yet tenderly, she feeds her pet, while presage of the tears and gladness her womanhood will know flushes her face with pleasure and unconscious regrets. As beneath the gaiety of Watteau's *fêtes* flowed a *bourdon* of gentle melancholy, so in the most individual of Mr. Tonks' interpretations of young womanhood, behind the daintinesses and sumptuous array, in spite of the clear light and sparkling colours, there stirs this breath of sub-conscious apprehension.



"THE STROLLING PLAYERS"

(In the Collection of His Honour Judge Evans)



LEAD PENCIL DRAWING
BY HENRY TONKS

Henry Tonks

Personally he is attached to a story, a subject, in the anecdotal sense or in the analytic. This we have seen illustrated in his pictures of children, and of firelight phenomena. His success with these is not, I think, comparable with that of the others I have named. His sympathy with or rather his comprehension of children does not enable him to reach their queernesses and elusive qualities in the degree that he can suggest the mysterious humanity of girlhood when it is opening or just has opened into the full flower. And while it is this quality that calls out his instinctive sense of romance and poetry, it is to his analytic vein that the questions of firelight appeal. So that in these subjects he most nearly approaches the impressionism of Monet or Pissarro—an impressionism that deals less with pictorial conditions of unity and repose than with the science of optics.

It may perhaps be objected that one of his most charming creations is the little girl carrying with concentrated care a tray across the foreground of *The Strolling Players*. But her charm, I think, lies not in her active childishness; rather in the patent fact that she has early assumed the seriousness and business of life. And the yet smaller child seated on the left, is of another *timbre* compared with those I have in mind.

The heads of these two children represent Mr. Tonks' most personal expression in pigment; they are in point of technique his special signature. Contrasting with them his painting of the *Toilets*, *Blind Man's Buff* and *The Girl with a Parrot*, all belonging to the late nineties, one notes that his gain in richness, in device, and purity of colour has been striking. The most fastidiously painted of them all, I think, is the last named, a picture much



PORTRAIT OF MRS. HAMMERSLEY

(In the possession of Hugh Hammersley, Esq.)

BY HENRY TONKS



"THE BABY'S BATH"
BY HENRY TONKS

Henry Tonks

relished by Charles Conder. By Mrs. Conder's kindness we are able to illustrate it here. In this small piece the painter, experimentally I daresay, carefully attained, and kept all through, that opposition of transparent to economically loaded pigment that may rightly be esteemed of all methods the most pleasing to the eye. That it is perhaps the most difficult to maintain is certain.

Compared with his technique in oils that of his water-colours is more precious; in them he practises a master's selection of nothing but what is indispensable. Certain of his landscapes, his sketch portraits, and interiors in the latter medium are the type of style and elimination. Very reticent, devoid of surplusage, and filled with an instinctive colour, they wear a distinguished aspect of mastery and taste. In the heavier medium Mr. Tonks but rarely does landscape. I recall but three or four, among them, *The Escaped Bird* of 1900, and *Chalk Cliffs*, a remarkable harmony of blues, opalescent greys and white. In his capacity as designer no picture has given him a finer chance than his *Pastoral Play* of 1899, and the beautiful portrait of *Mrs. Hugh Hammersley* (1904). The latter (page 8) is a splendid decoration in a scheme of black and silver foiled by notes of glowing depth.

To sum up Mr. Tonks' position and achievement, as far as one may in the case of an art that has not reached its maturity, we have to keep in view his various range, as a line draughtsman and as a painter in oils and water colour. Also we must consider his associations and the influences he has undergone. Thus, his early admiration for Millais and Walker, his subsequent and sympathetic engagement with Watteau, and his close intimacy with Wilson Steer, are essential to a grasp of his components. In all his work the most distinguishing factors are a decisive and crisp sense of form and an unrivalled sympathy, at the present day, with the gracious refinement of femininity. As a colourist he has achieved his best in the quiet symphonies and wonderful rich-

ness of *The Crystal Gazer* and *The Bird Cage*. Remarkably self-critical as he is, the rate of his production is comparatively slow. Pictures that fail to pass his scrutiny are destroyed. When in due perspective the later phases of impressionism are seen and sorted out, works such as *The Strolling Players* and those I have just named will be allotted distinguished rank. They will be honoured for their brilliant achievement of light and atmosphere; for their integrity in draughtsmanship, and above all for the spirit in them that expresses the romance and tender beauty of womanhood. And in those days, I think, as rare examples of line expressing projection and subtle movement Mr. Tonks' drawings will fill space that is devoted to old masters on the walls of the academies.

C. H. C. B.



"THE GIRL WITH A PARROT"

(In the possession of Mrs. Conder)

BY HENRY TONKS



"ENTRANCE TO A MONASTERY CHURCH, CUENCA"

BY LUDWIG RÖSCH

A N AUSTRIAN PAINTER IN WATER-COLOURS: LUDWIG RÖSCH.

LUDWIG RÖSCH, whose work as a water-colour painter is now introduced to readers of *THE STUDIO*, is a native of Vienna. The son of an artist, he received his first instruction in art from his father, studying later in the *Kunstgewerbe Schule* and the *Imperial Academy* in Vienna. His subsequent career has been marked by vicissitudes bordering on the romantic. For twenty years he has been absent from Vienna, visiting first one country and then another, and often undergoing serious hardships. When in Edinburgh things went so badly with him that he was on the point of joining a merchant vessel with the intention of working his passage to India, so that he might

study its ancient architecture; but the timely sale of a few pictures was the means of directing his steps to Spain instead. Here he spent seven years, in the course of which he visited many of the old cities, whose architectural glories have formed the subject of a very numerous series of drawings executed by him. In Spain, where at first he endured many privations, his work came to be greatly appreciated; the State acquired several of his drawings and a gold medal was awarded to him. France, Switzerland, Germany and Italy have in turn been visited and their ancient architecture explored by Herr Rösch, but nowhere has the fascination exercised on him by the famous old cities of Spain been equalled. His "Wanderjahre" at an end, the artist Herr Rösch has now returned to Vienna to settle, and has become a member of the "Secession."

A. S. L.



"OLD BRIDGE AT CUENCA"
BY LUDWIG RÖSCH



"THE GIRALDA AND CATHEDRAL,
SEVILLE." BY LUDWIG RÖSCH



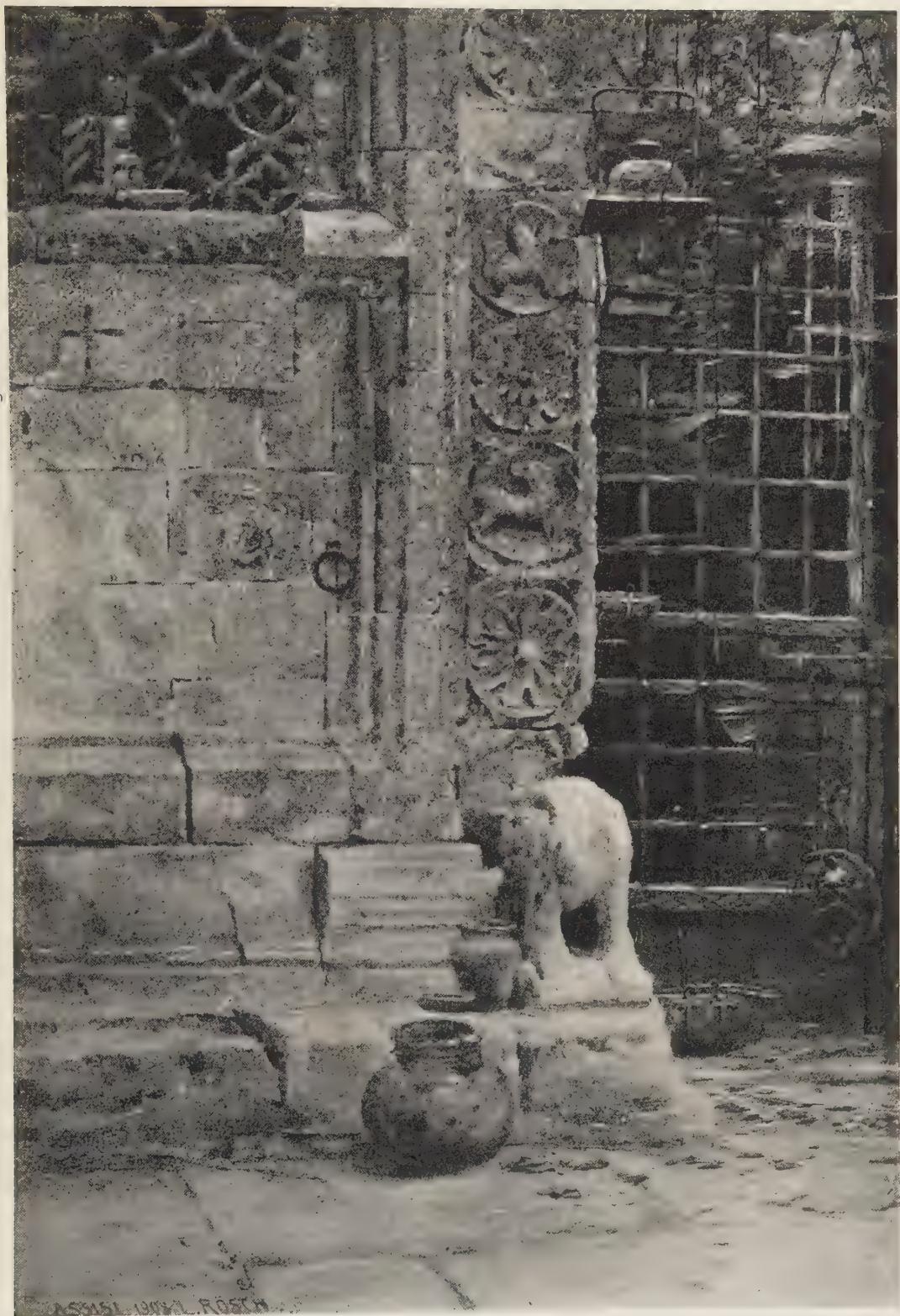
"MONASTERY FOUNTAIN, ASSISI"
BY LUDWIG RÖSCH



"MINERVA TEMPLE, ASSISI"
BY LUDWIG RÖSCH



“SAN RUFINO CATHEDRAL, ASSISI”
BY LUDWIG RÖSCH



“SAN RUFINO CATHEDRAL, ASSISI”
BY LUDWIG RÖSCH

Architectural Gardening—VIII.

ARCHITECTURAL GARDENING. —VIII. WITH ILLUSTRATIONS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

It may now be safely assumed in any project for the building of a house or garden, or in any complete scheme of development of land for building purposes of that nature, that the artistic value of the house and garden is a real commercial asset. A certain standard of artistic merit is now demanded by that circle of the public (it is pleasant to note that the circle widens every year) which is seriously and intelligently interested in the work of house and garden design.

Many and various are the causes that have brought about this encouraging state of things, but perhaps the most potent of recent years have been the actual illustrations, as built, in such samples as are to be found in the Hampstead Garden suburb and elsewhere. Such instances as these tell in a way that is not possible either by pen or pencil of the advantages of forethought and common-sense in the design of an estate as a whole; of the placing of the houses and gardens in their right relation to each other so as to secure

to each the maximum advantages the site has to offer, and of the reasonable and sincere treatment of the building materials. At no period in our own time has there been a better opportunity for such development schemes as at the present.

Amongst minor efforts in this direction is one about to be made on a small scale on the outskirts of the village of Speldhurst, near Tunbridge Wells, Kent. The intention in this scheme is to extend the character of the old portion of the village to the outskirts, and in this way endeavour to create the same interest that attaches to nearly all ancient building, and which comes from attention and care for such elements in design as grouping, form, colour and texture.

The site itself is one of unusual charm, and possesses much natural beauty, whilst the view from the ground itself, across a wide undulating valley to distant hills, is one of the most beautiful in Kent. This fine natural picture, or series of pictures, has of course to a great extent determined the general scheme, a plan of which we hope to publish and further describe in a future number. In the meantime one of the smaller houses which are about to be built is illustrated on this page. In this instance



PROPOSED HOUSE AT SPELDHURST, KENT

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



A HOUSE IN SUFFOLK: TERRACED
ENTRANCE FRONT. DESIGNED AND
DRAWN BY F. L. GRIGGS

Architectural Gardening—VIII.



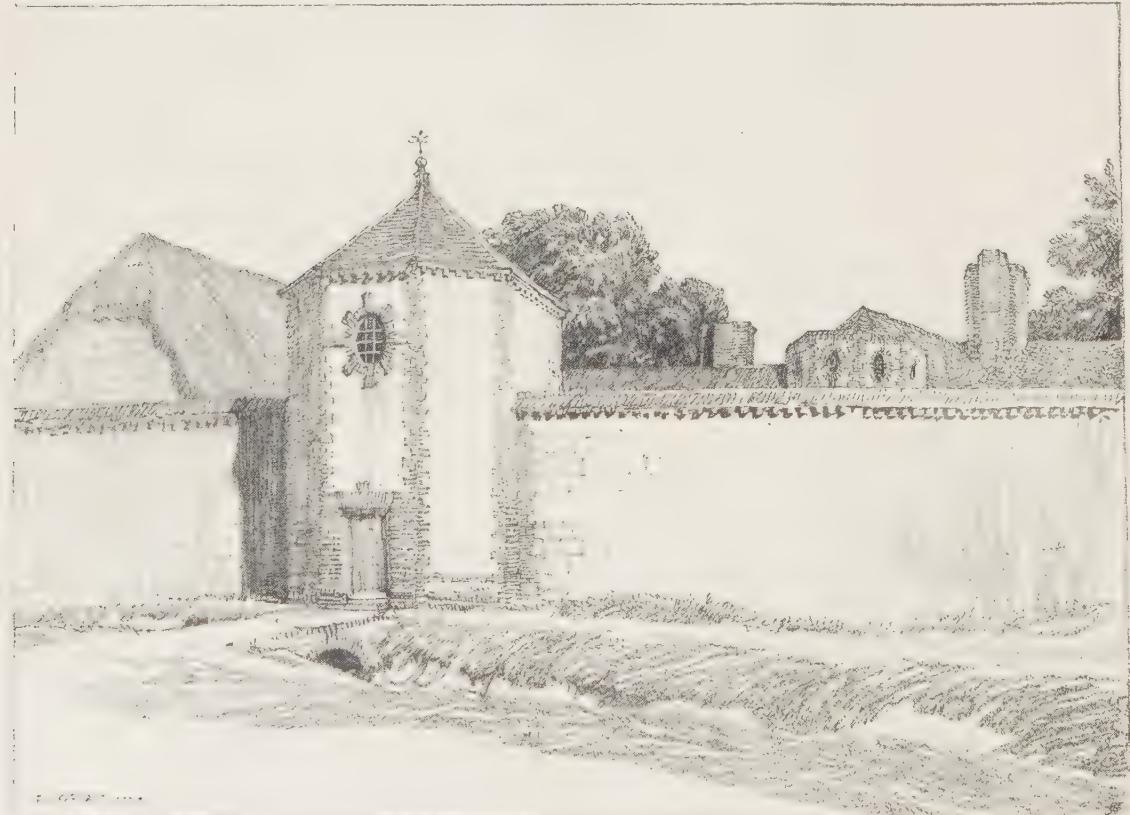
HOUSE WITH EXTENDED GABLE

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

the interests of the aspect and prospect are opposed. The view just described is towards the north-west, and as that is certainly not one of the best of aspects, the long side of the cottage containing the living rooms has been placed facing the south-west, with one large window looking towards the principal view.

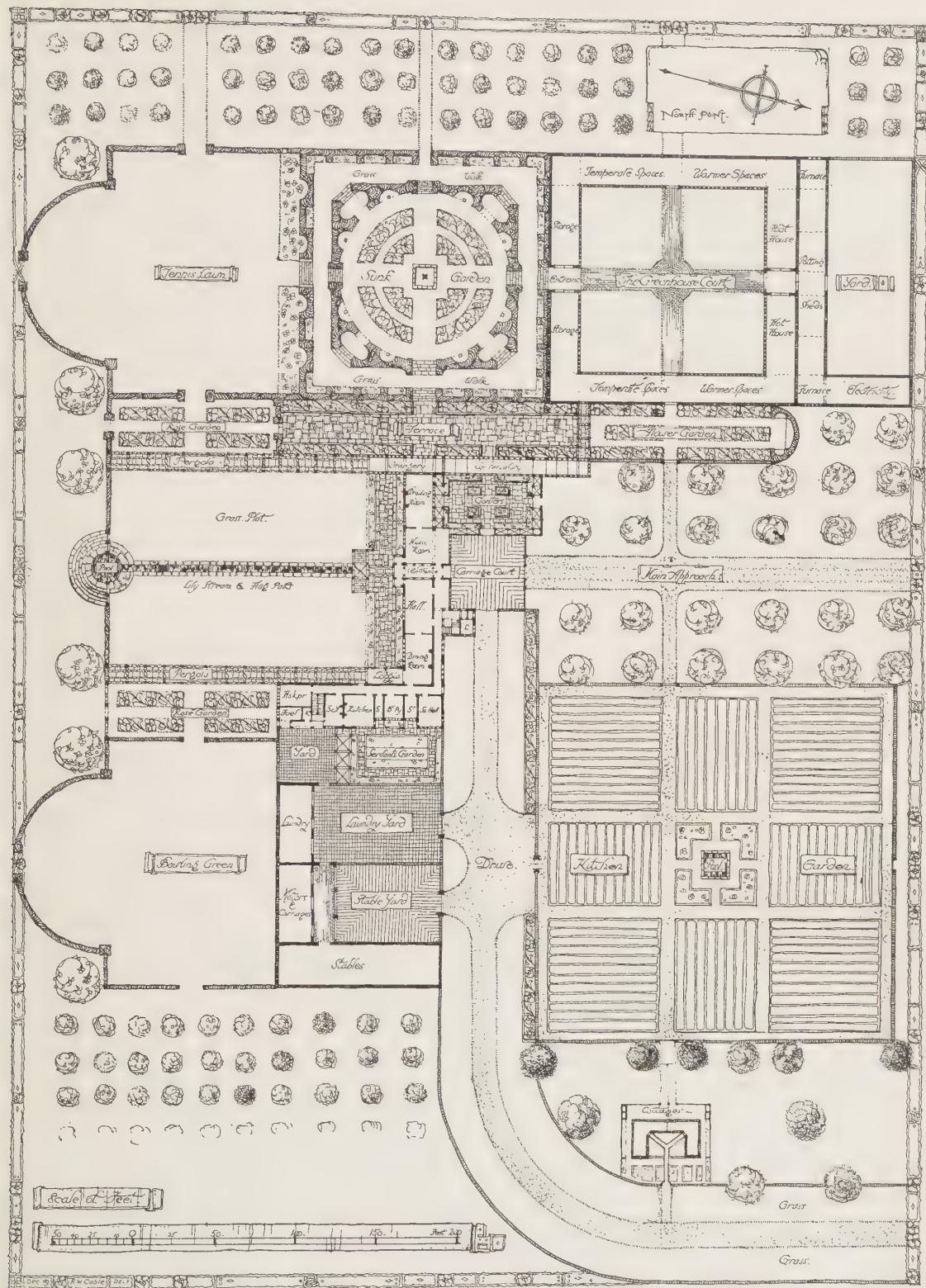
This south-west aspect is one of the most desirable in our English climate, particularly if some rays of the morning sun can be coaxed into the living room and bedrooms by some such device as the bay window shown in the centre of the sketch. Here it is arranged for that purpose as well as for the additional advantage it gives of extra space to the room itself. An unusual and very interesting feature

of the site is the existence on the south-east side, of an old wood which dips down deeply in the middle to a large pool. This wood has of course been brought into the general scheme of the gardens, and will ultimately and by degrees be converted into wild, rock, and water gardens. In extent the wood is about an acre and a quarter;



HOUSE IN SUFFOLK: GARDEN WALL AND SUMMER HOUSE

DESIGNED AND DRAWN BY F. L. GRIGGS



SCHEME FOR HOUSE AND GARDENS
BY C. E. MALLOWS, F.R.I.B.A.

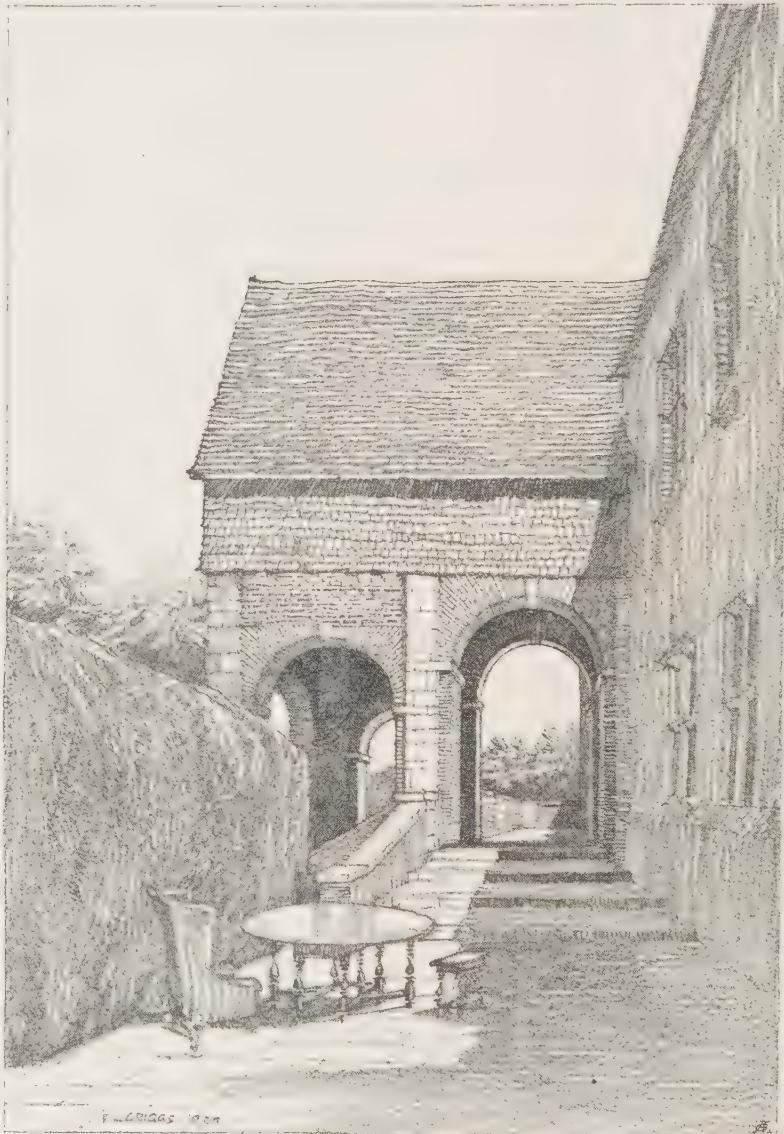
Architectural Gardening—VIII.

about three-fourths of which will be devoted to wild garden and the remainder about equally divided between the water and rock gardens. The centre path shown in the sketch is directly connected with a footpath, following the natural levels of the land, and leading to the wood which is on the right hand looking towards the cottage. On the other side, to the left, the site falls gently to the northwest, and at the bottom of it is another small wood or spinney which will adjoin the kitchen garden and be entered from an orchard. The tennis lawn is on higher ground and nearer to the cottage, and so placed in relation to the view that it forms the necessary simple effect of foreground to it as it will be seen from the living room and verandah and the higher portions of the garden in front of the cottage.

The drawing on page 19 illustrates a portion of a design for a Suffolk house. In plan this garden entrance is rather more than half an octagon, as the width of the central arch is repeated on each side between the elliptical lunettes and the face of the wall. In this way three pleasant vistas are obtained, those on each side looking down the length of the narrow terrace bordered with flowers and placed next the low wall which shows on either side of the porch. This porch also serves the additional and useful purpose of a room for out-of-door meals. In the foreground of the drawing the converging lines of the wall and steps form a part of the semicircular feature of the formal garden placed on the central axial line of the porch. The second drawing on page 20 also belongs to this scheme.

Another method of obtaining the same advantage to a house and garden afforded by a garden room or loggia is shown on page 20, where the gable has been extended to form the roof of the loggia, which in plan adjoins the dining room and also communicates with a serving room common to both.

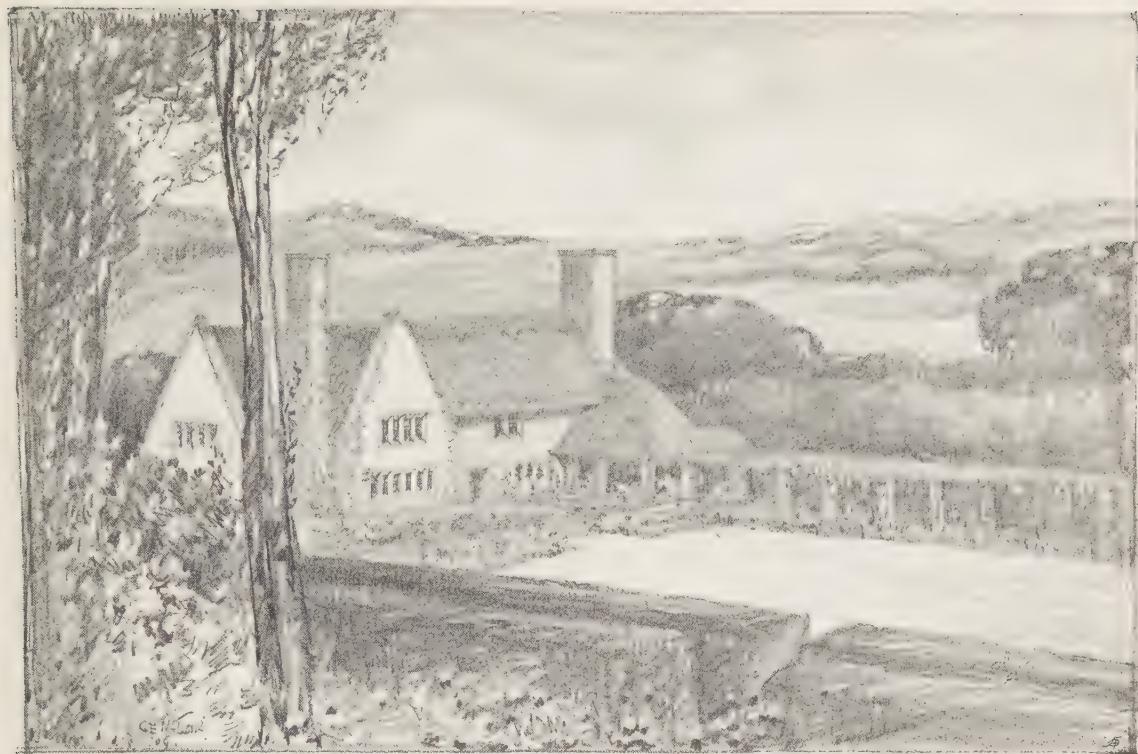
The plan on page 21 shows a large and complete scheme of house and garden design on a site of about 50 acres which is to be devoted mainly to flower and fruit culture. Two attractive features of the site are existing disused stone quarries which have been incorporated in the



A PORCH AND TERRACE

DESIGNED AND DRAWN BY F. L. GRIGGS

Architectural Gardening—VIII.



GARDEN & HOUSE INTENDED FOR SMALL SHOOTING BOX

DESIGNED & DRAWN BY C. E. MALLOWS, F.R.I.B.A.



TOPIARY WORK

(See also next Illustration)

DESIGNED AND DRAWN BY F. L. GRIGGS



GARDEN HOUSE SET IN RECESSSED YEW HEDGE

(Another part of the same scheme is illustrated on the previous page)

DESIGNED AND DRAWN BY F. L. GRIGGS

scheme. In the centre of the smaller one the sunk rose garden is placed with a wide grass walk intervening around, while the exposed surfaces of the rock in the quarry are to be planted with a selection from the various and beautiful varieties of rock plants. As this walk would be 18 feet wide from the face of the rock to the yew hedge, and as the rose garden is sunk again to a lower level, all the necessary air and sunlight would be obtained whilst the general effect of this part looking from the gardens above ought to be one of the most picturesque and effective features in the scheme. Other spaces devoted to the cultivation of roses are those between the large centre grass plat and the tennis lawn on one side and the bowling green on the other. Incorporated in the plan, and adjoining the sunk rose garden just referred to, is a translation in plan of Miss Jekyll's well-known description of a large range of glasshouses. It is linked up with the house plan and directly connected with the conservatories and orangery facing the west terrace by means of a covered way or loggia between the terrace and the north flower garden. In this way it will be possible to make the circuit of all the glasshouses under cover, which is an advantage in wet and cold weather.

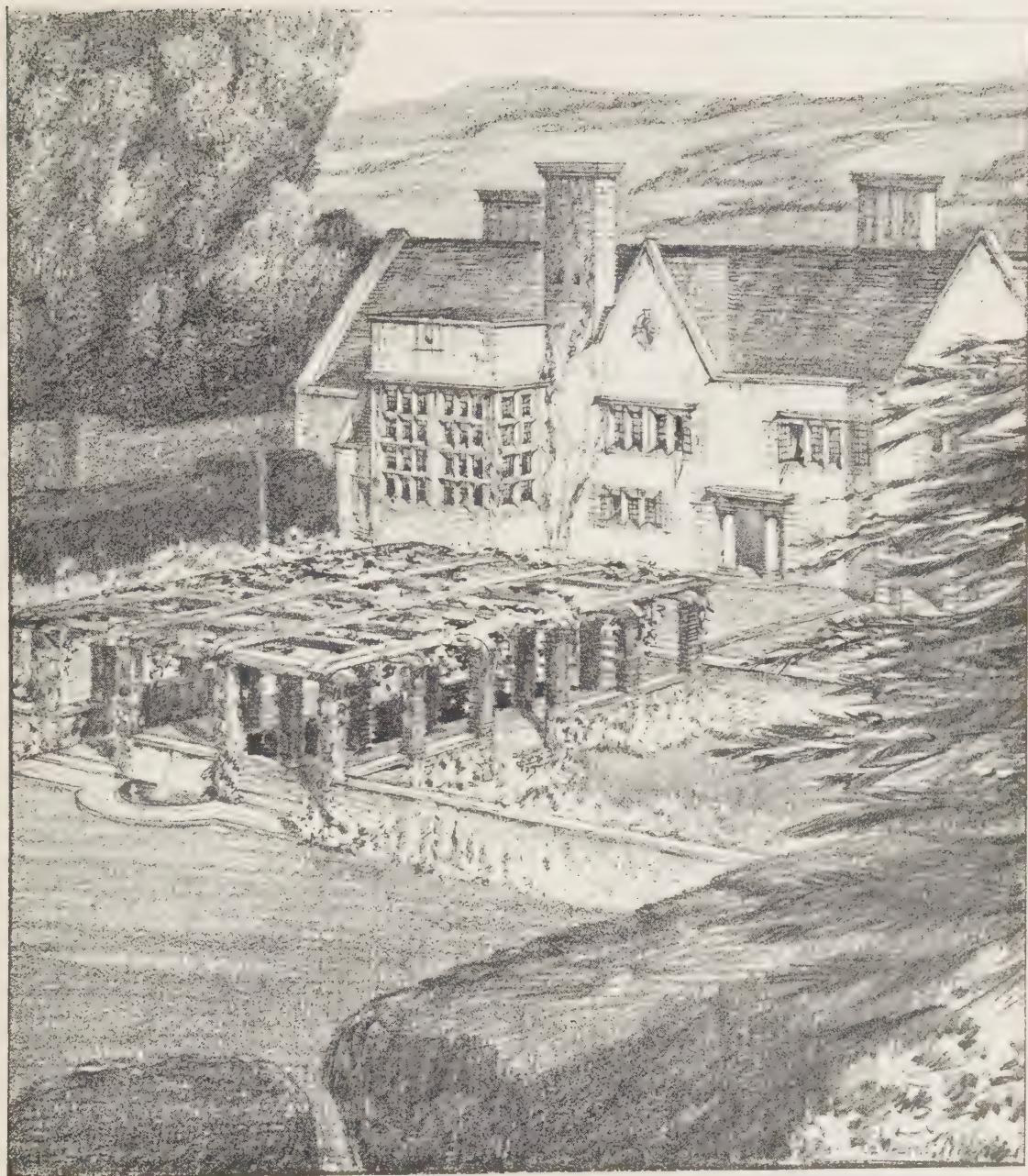
On page 22 is illustrated a garden entrance

also for use as an outdoor room. The plan is divided into two compartments with plain, plaster vaults. The first or inner compartment spans the narrow terrace which runs the length of this, the south-west, front of the house. The outer one is over a flight of steps leading to a broad grass walk below.

A scheme of house and garden intended for a small Shooting Box is the subject of the sketch design on page 23 (top). In this scheme the garden is of a very simple character, and consists only of the lawn, pergola and terrace flower garden as shown. On the other side of the pergola an orchard is planned and the yew walk in the foreground of the sketch separates an existing wood from the north-west side of the lawn.

The garden house (with room over) set in the recessed yew hedge, illustrated on this page, together with the larger semicircular or apse-like recess shown on page 23, form portions of an extensive scheme of garden design of which we hope to give a complete plan in a subsequent issue of *THE STUDIO*. Both these features are linked together and are complements of each other in the general design.

The south-west or garden side of a sixteenth-century house is shown opposite, with a some-



A SIXTEENTH-CENTURY HOUSE WITH
PERGOLA AND LILY POND. DESIGNED
AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



GARDEN ENTRANCE AND YEW
WALK. DESIGNED AND DRAWN
BY C. E. MALLOWS, F.R.I.B.A.

H. S. Hopwood, R.W.S.

what unusual feature in English gardens placed on the axial line of the garden entrance. This consists of a rectangular central pool or lily-pond. Around the pool, which is 10 feet wide and 30 feet long, an enclosing pergola is placed, the centre division of which would be kept as open as possible to admit the necessary light and air, whilst the climbers would be allowed to grow closer and thicker together on each side. It is suggested that the effect of the play of light and shade on the water from the sunlight penetrating through the foliage would be an attractive and desirable one, and one quite capable of being accomplished even in our grey and often gloomy English climate.

The sketch opposite shows a portion of a terrace, with a garden entrance at the end of an old yew walk. The terrace is finished on the east side by an open loggia communicating with the dining-room, which has also an eastern aspect.

SOME PAINTINGS AND SKETCHES BY H. S. HOPWOOD, R.W.S.

AN artist's method, whether learnt in the schools or an original one, re-acts upon his vision. First there is his endeavour to completely discipline his hand to the instructions of his eye, until there comes facility and with it style and the pre-determined view an artist will then take of any subject. And it is just then—when handling, in becoming perfect, becomes unconscious—that an artist reveals the stuff of which he is made, and shows us whether all his mastery has been acquired as a game and for show, or for further ends of which virtuosity is only the very beginning. It seems to the writer that we arrest Mr. Hopwood's art still near this beginning, and that we might write of it in either of two ways—pronounce an encomium of his brilliant virtuosity, or give recognition to



"EVENING : THE MARKET PLACE, MONTREUIL-SUR-MER" (WATER-COLOUR)

BY H. S. HOPWOOD, R.W.S.

H. S. Hopwood, R.W.S.



"MOORISH BATHS" (WATER-COLOUR)

BY H. S. HOPWOOD, R.W.S.

him as one not entering for a tilt in the lists with rivals, but fully equipped to wrest from the mystery of nature some secrets for himself.

The feature of Mr. Hopwood's painting which must first impress all its students is its spontaneity. His silvery sketches seem lightly and easily done. But he has said that this is not the case, though perhaps one ought not to give away the confidence, for the method of a work of art should be a mystery; and the art that conceals art is a sign of perfection. Mr. Hopwood's art is lyrical, and all lyrical art seeks the sunlight. Lightness of touch and lightness of key in paint are twins of a parent temperament.

We have suggested that one of the proofs of finished art in this painter's work is the characteristic view taken of

mediocrity cannot survive. Mr. Hopwood's facility seems tense with the endeavour to surpass itself; it disdains easy triumphs. It is not the kind of



"GRACE AFTER MEAT" (WATER-COLOUR)

BY H. S. HOPWOOD, R.W.S.



"WHITBY MARKET." FROM THE
CHARCOAL DRAWING BY H. S.
HOPWOOD, R.W.S.

H. S. Hopwood, R.W.S.

facility that is too contented with itself. The worst effect of great artistic honours, such as the letters R.A. and A.R.A., is that they sometimes bring self content—that fatal dose, to the artist. Perhaps for some time after this feeling of content has betrayed an artist, his work goes merrily along on the lease of earlier inspirations; but at last his brilliant formula becomes like a house from which life has imperceptibly departed. One sometimes almost trembles to think of the temptation which must exist for such perfect accomplishment as Mr. Hopwood's; of the charming time he could have with his art if he were quite content with the easy thing; the popularity that the exaggeration inseparable from carelessness might bring him. For the note of exaggeration is the one note heard in an exhibition because it is exciting. Truth is unexciting, because familiar, and nothing can make it otherwise until we live in a world of lies. It is mournful that it should generally be the worst features of art that advertise themselves. Mr. Hopwood has not waited unsuccessfully for the public to come round to him, but he has retained the high

artistic privilege of not meeting it half way, where infinite cash abounds.

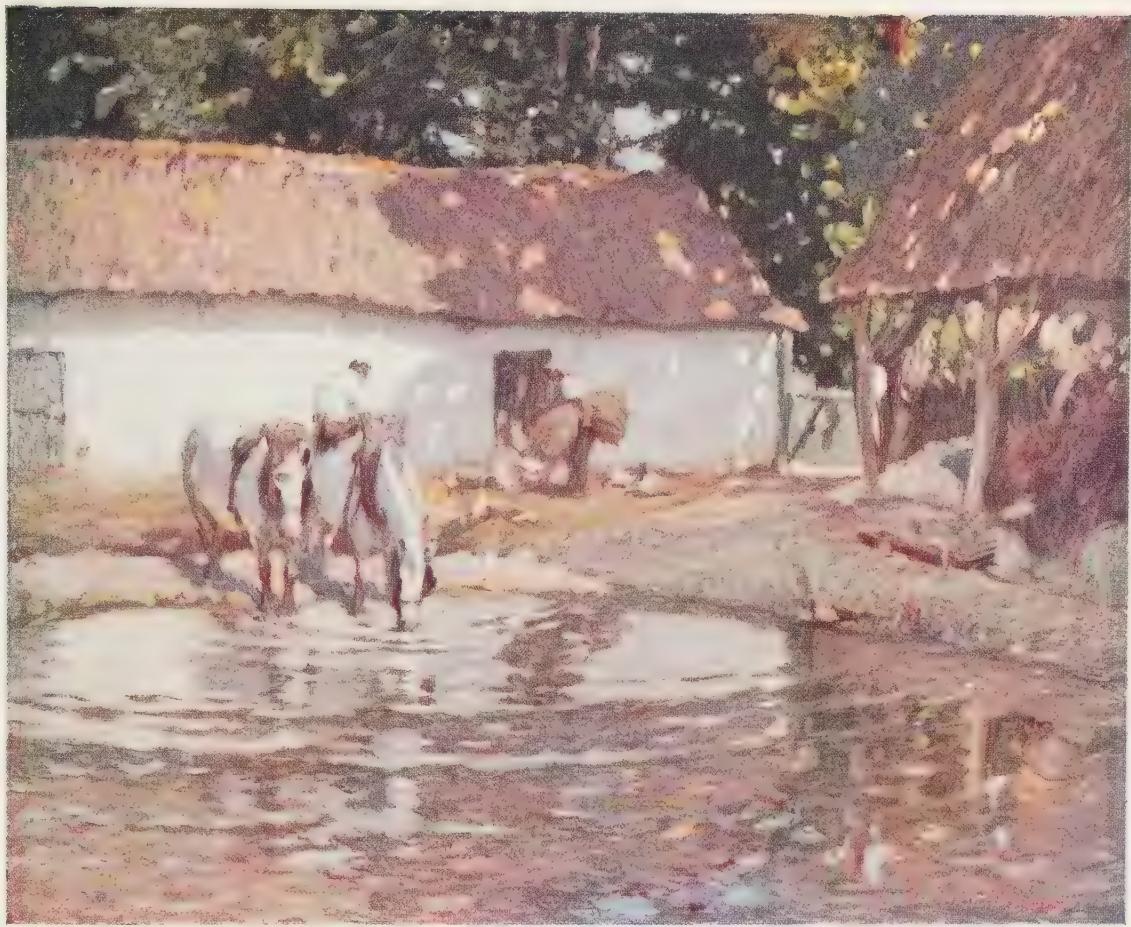
We reproduce an early picture of Mr. Hopwood's, *Grace after Meat*, and from it we get some idea of the stages through which his work has progressed to its present freedom. He is now concerned with impressionism, not with subject-painting. His art is now one of interpretation, and of creation only in that sense. Whatever loss of intimacy there may be in painting that is done away from nature, that kind of painting still has the truths and beauties that are all its own. But the characteristic of purely interpretative painting like Mr. Hopwood's may sometimes seem like sketchiness, because its process is incompatible with too much surface charm. Beauty of one kind does always conflict with beauty of some other kind in art. But, stupidly enough, one kind of artist is too often given to denying the existence of the other kind of artist as an artist at all.

Mr. Hopwood's art is transparent of his enthusiasms, matched to the aspect of nature to which it responds, and of his attitude before nature we might say that it seems adopted "not



"SHEEP SHEARING" (CHARCOAL DRAWING)

BY H. S. HOPWOOD, R.W.S.



"A PICARDY FARMYARD." FROM THE
OIL-PAINTING BY H. S. HOPWOOD, R.W.S.

The Arts and Crafts Society's Exhibition



CHARCOAL STUDY

BY H. S. HOPWOOD, R.W.S.

for what he can accomplish, but for what can be accomplished in him." His pictures are generally in a silvery and quiet key of colour. Impressionist art inclines itself to aspects of nature which leave a vivid impression. But we are now, it may be hoped, anticipating a more sensitive impressionism. Impressionism of continental manufacture thrives on sunny continental scenes, and our English fields still wait.

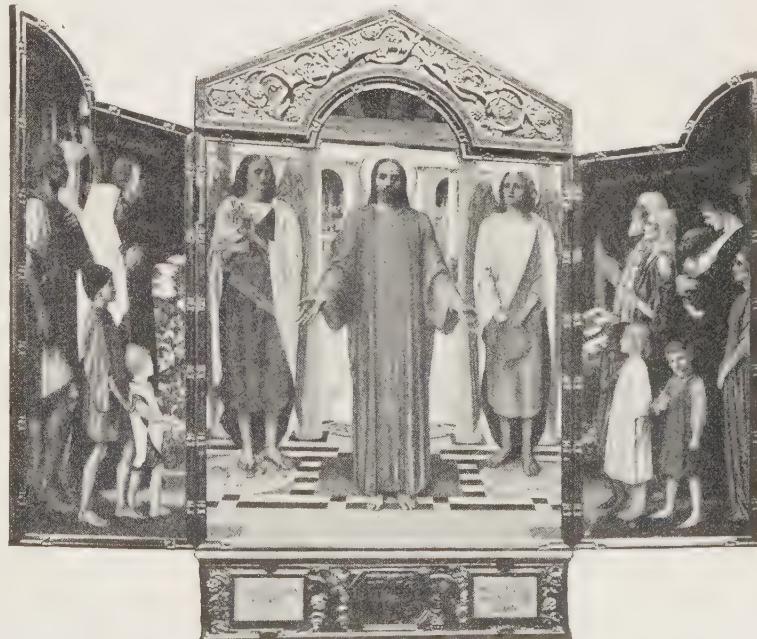
T. MARTIN WOOD.

The City of Nottingham Art Museum has had presented to its collections by Mr. James Orrock, R.I., twelve cabinet sized pictures by English masters, including Richard Wilson, James Holland, William Etty, John Constable, Richard Parkes Bonington and Henry Dawson.

THE ARTS AND CRAFTS SOCIETY'S EXHIBITION AT THE NEW GALLERY.

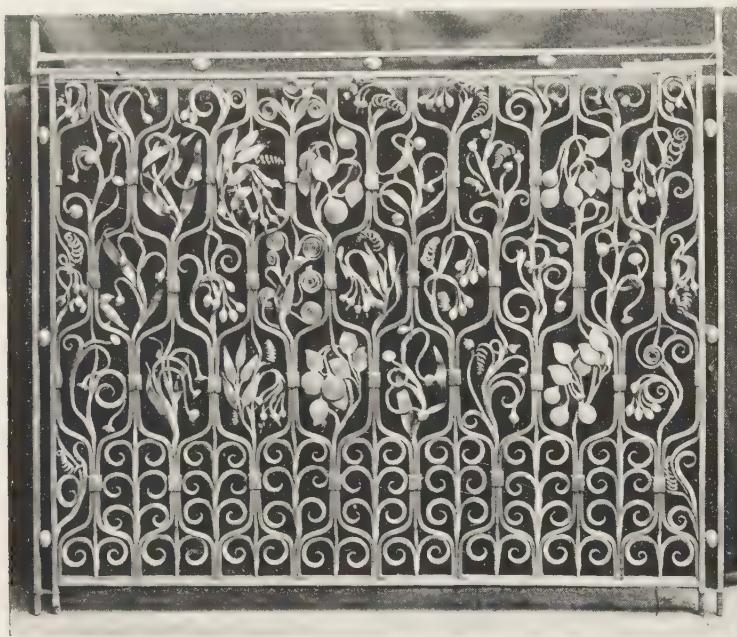
THE passing of the New Gallery as a place of exhibition for works of art and its approaching transformation into a restaurant, are the subjects of some regretful comments in the interesting "Foreword" contributed by Mr. Walter Crane to the catalogue of the Arts and Crafts Society's exhibition. With Mr. Crane's regrets it is impossible to help sympathising, for the New Gallery has been identified with the Society ever since the year, 1888, that witnessed the

inauguration of both. It has, too, been closely connected with the name and work not only of



TRIPTYCH FOR THE CHURCH OF ST. MARTIN'S, KENSAL RISE,
PAINTED IN TEMPERA BY J. D. BATTEN
CARVING AND GILDING EXECUTED BY MARY BATTEN AND ASSISTANTS
(Copyright reserved)

The Arts and Crafts Society's Exhibition



BRIGHT IRON SCREEN

DESIGNED BY R. S. LORIMER
EXECUTED BY THOMAS HADDEN

Morris, the virtual founder of the Arts and Crafts movement, but of Burne-Jones, his loyal supporter in all that concerned the development of "the

exhibitions of art and craftsmanship, to give opportunities to workers in them to display specimens of their skill, and to maintain a standard of

refining influence of the beauty of common things in daily life," as Mr. Crane aptly puts it, and with the later achievements of Watts, than whom the artist-craftsmen had no sincerer friend. The closing of the beautiful Gallery in Regent Street, in which all the Arts and Crafts shows but one have been held, is obviously an anxious matter for the Society. Galleries suitable for its exhibitions are scarce in London, and the chances seem small of the realisation of the hope expressed by Mr. Crane that public and national support may be forthcoming "to provide and maintain a permanent home under responsible management for periodic



COLOURED PLASTER OVERMANTEL: "THE CHRIST CHILD"

BY G. A. WILLIAMS

The Arts and Crafts Society's Exhibition



CHINA BOWLS DESIGNED BY THACKERAY TURNER
EXECUTED BY CHARLES FORD

kind that people of ordinary good taste would like to live with. With one or two exceptions there is nothing blatant, nothing actually ugly. But if there are few eccentricities so also there are few works of outstanding merit, and there is nothing in any class of the exhibition that seems likely to inspire a new departure in design.

It is in the South Room that some of the most interesting work must be sought for. Here, in glass cases and on the walls newly draped with white, are displayed the examples of calligraphy and illumination that represent the outcome of the movement inspired by the few pages shown by William Morris at the first exhibition in 1888. The Society has every reason to be proud of this portion of its exhibition of those whose work here testifies to the revival of the

exquisite art that consummated in the fifteenth century and faded away with the development of printing, Mr. Graily Hewitt is the leader. His manuscripts include Rossetti's *Staff and Scrip*, written in gold and blue, the *Ode to a Nightingale* of Keats, and *Sir Walter Raleigh's Account of the Last Fight of the Revenge*, each in its way a surprising example of calligraphy, but no more so than the transcription in gold—a miracle of exactness—of the address given by Mr. Selwyn Image last year to the members of the Art Workers' Guild. Mrs. Florence Kingsford Cockerell, who in several manuscripts has collaborated with Mr. Hewitt, shows some delightful work in the *Hymn to the Sun by Aken-Aten, King of Egypt*; Miss Jessie Bayes shows an elaborate and highly wrought Communion Service (January No., page 304), and a dainty *Lady of Shalott*. Nor should the decorated borders be overlooked that Mr. Allen F. Vigers has added to certain printed books from the Chiswick Press. The bookcovers at the New Gallery show with few exceptions a welcome freedom from undue ornament, and seem to have generally a more readable air than most of the luxurious volumes that figure in the showcases of exhibitions. Mr. T. J. Cobden-Sanderson, Miss Katherine Adams, Messrs. W. H. Smith & Son, Mr. Henry Blaauw, and Miss



MORSE IN GOLD, SILVER, ENAMEL, SAPPHIRES AND MOONSTONES
DESIGNED AND EXECUTED BY ALEXANDER FISHER

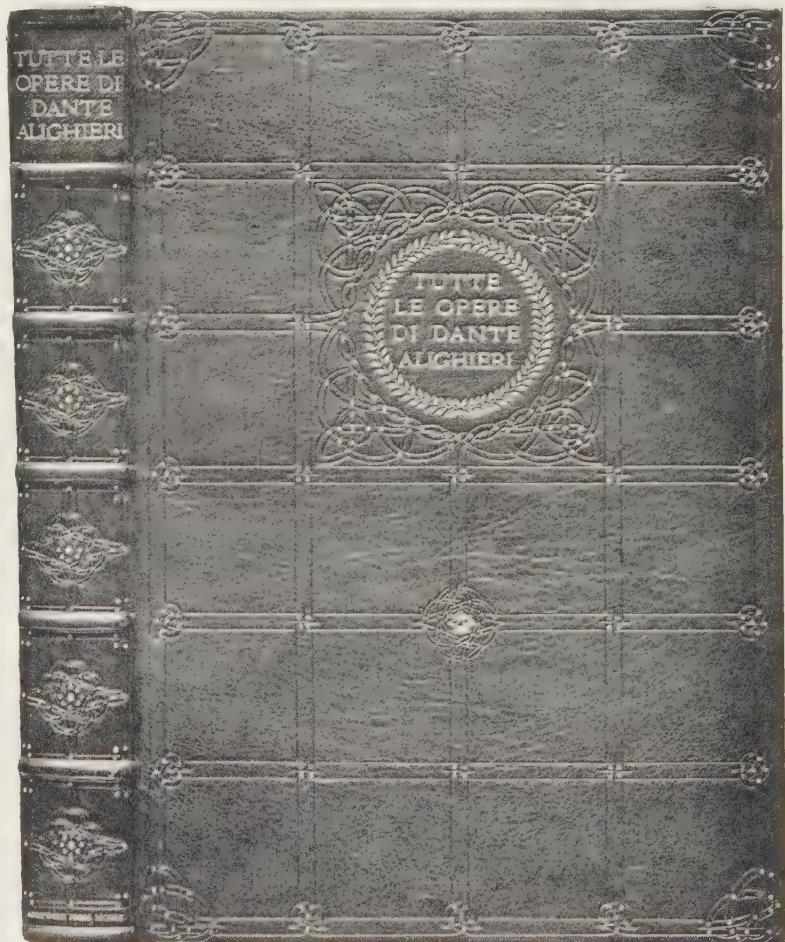
The Arts and Crafts Society's Exhibition

Sybil Pye, are among those who contribute good work. Mr. Heywood Sumner's bold designs for sgraffito decoration for St. John's Church, Miles Platting, two of which were reproduced last month (page 299), also call for notice in the South Room, together with designs for end-papers and covers for children's books by Mr. Walter Crane; Mr. Joseph E. Southall's engravings; attractive book-plates by Mr. G. W. Eve and Mr. H. Lawrence Christie; the quaintly illustrated printed pages, with coloured initial letters, from the "Histoire de la Reine du Matin et de Soliman Ben Daoud" (the title-page and cover of which were reproduced last month), shown by Mr. Lucien Pissarro; and the curious and fanciful drawing by Mr T. C. Derrick, *The River* (page 35).

The place of honour in the West Room has been given deservedly to a work of sustained and sincere effort, a large triptych in tempera for the Church of St. Martin's, Kensal Rise, which has been carried to a successful conclusion by Mr. John D. Batten. The work is imbued with a reverent spirit that reveals itself also in the numerous and elaborate preliminary studies shown by Mr. Batten, which include several drawings of great interest. Mrs. J. D. Batten was principally responsible for the carving and gilding of the base and framework that form a not unimportant part of the design. The centre panel of the triptych was reproduced in *THE STUDIO* last month (page 305), and in fulfilment of the promise then made a view of the complete work is now given (page 33). Two vast but somewhat empty cartoons for frescoes by Mrs. Mary Sargent Florence, hang on the same wall with Mr. Batten's work, and the West Room also contains large designs in various mediums by Mr. Walter Crane (among them *The Torch Bearers*), Miss Veronica Whall, Mr.

C. W. Whall, and Mr. Henry Payne. Some of them are excellent, but more interest attaches to the innumerable examples of applied art that fill the cases in this room. Of the jewellery, of which there is a great quantity, it is difficult to speak. In workmanship it is in the mass immeasurably superior to the similar work of a few years ago, a result that is doubtless due to the good training of the technical schools. But why is there such an extraordinary family likeness in all or nearly all these scores of pendants, brooches, rings, necklaces and clasps? The resemblance is shown not only in the shape and colour schemes but in the materials, which look as if they were all derived from the same source.

In the other classes of small objects of applied art there is a great deal of highly accomplished handiwork and no lack of variety and novelty. The severe simplicity of Mr. W. A. S. Benson's three-piece tea set of gleaming silver is matched



BINDING IN NIGER MOROCCO

DESIGNED BY T. J. COBDEN-SANDERSON
(EXHIBITED BY W. H. SMITH & SON)

The Arts and Crafts Society's Exhibition



PANEL IN CARVED AND COLOURED WOOD: "THE WARDEN OF THE MARCHES"

BY GEORGE JACK

by the grace of Mr. C. F. A. Voysey's charming little cruet with its tall bottles of clear glass, and this again by the simple elegance of Mr. J. Paul Cooper's silver toast rack; all three things of domestic use that are frequently, in fact generally, ugly. But Mr Voysey, so successful with his cruet, does not charm us with his silver spoon and

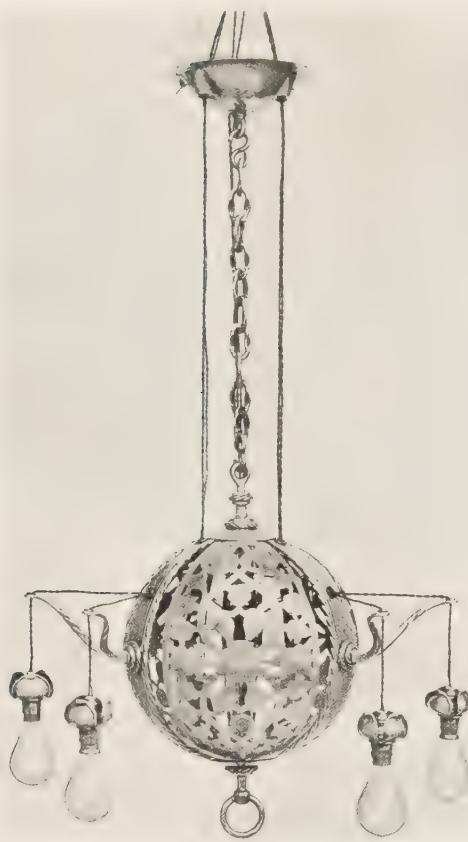
three-pronged fork, which seem to have less grace and feeling for balance than the ordinary articles in everyday use. Mr. Edward Spencer shows a variety of domestic objects in silver, copper and bronze, including butter-dishes, fruit-bowls, tea-caddies and candlesticks, all curiously attractive. No less happy are his trivet in wrought iron, and



PAINTED SCREEN: "THE KING: HIS SHIPS"

BY R. MORTON NANCE

The Arts and Crafts Society's Exhibition



SIX-WAY ELECTRIC PENDANT IN STEEL AND BRASS
DESIGNED BY EDWARD SPENCER
EXECUTED BY FRANK JOBE AND WALTER SPENCER

his six-way electric pendant in steel and brass (above). Other good things shown in the cases in the West Room are Mr. Harold Stabler's copper biscuit box; Miss Florence Steele's casket, stately and dignified, in spite of its small scale, made for the Borough of Preston, and her child's bowl in silver with angels' heads in relief on the base (page 36); Mr. Richard Garbe's box in ivory and brass (January No., page 302); another casket, of silver, by Mr. A. E. Jones; and Miss Dora K. Allen's charming inkpot in silver and enamel, an excellent example of the good work done recently at the Dublin Metropolitan School of Art.

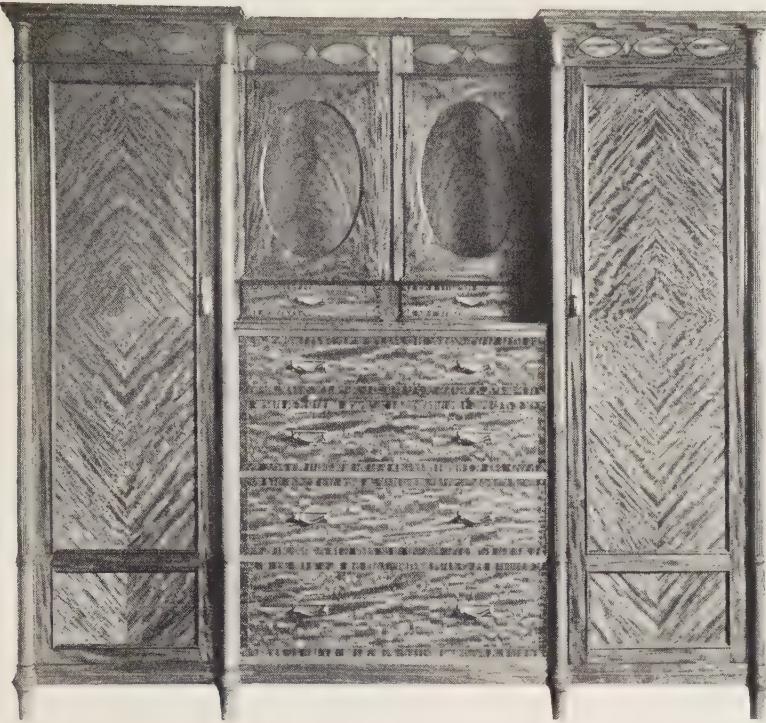
Mr. Alexander Fisher shows some beautiful things in his case in the Central Hall, notably a fine morse in gold and silver, adorned with enamel, sapphires and moonstones (page 37). Here, too, are shown the Ruskin pottery, pieces of simple form and harmonious colour, that in price are not beyond the purchasing powers of the appreciative collector whose purse is modest; and the remarkable group of fine glass, goblets bowls, vases and bottles, contributed by Mr.

Harry J. Powell (see pages 42 and 43). In this connection should be mentioned the examples of Lancastrian lustre pottery, that rank among the most noteworthy things in the exhibition. This ware, wonderful in the richness and brilliancy of its colour, is shown by the Pilkington Tile and Pottery Company. Most of the iron work in the exhibition is arranged in the Central Hall. It includes an admirably wrought screen in bright iron, made by an Edinburgh blacksmith, Mr. Thomas Hadden, from a design by Mr. R. S. Lorimer, the architect (p. 34); a panel for a staircase, designed by Mr. W. G. Paulson Townsend, and executed by Mr. Albert Muller; and a good



EAGLE LECTERN IN BRASS
DESIGNED BY W. BAINBRIDGE REYNOLDS
EXECUTED BY A. DUFOUR, O. BROOKER & F. PORTER

The Arts and Crafts Society's Exhibition



INLAID MAHOGANY WARDROBE

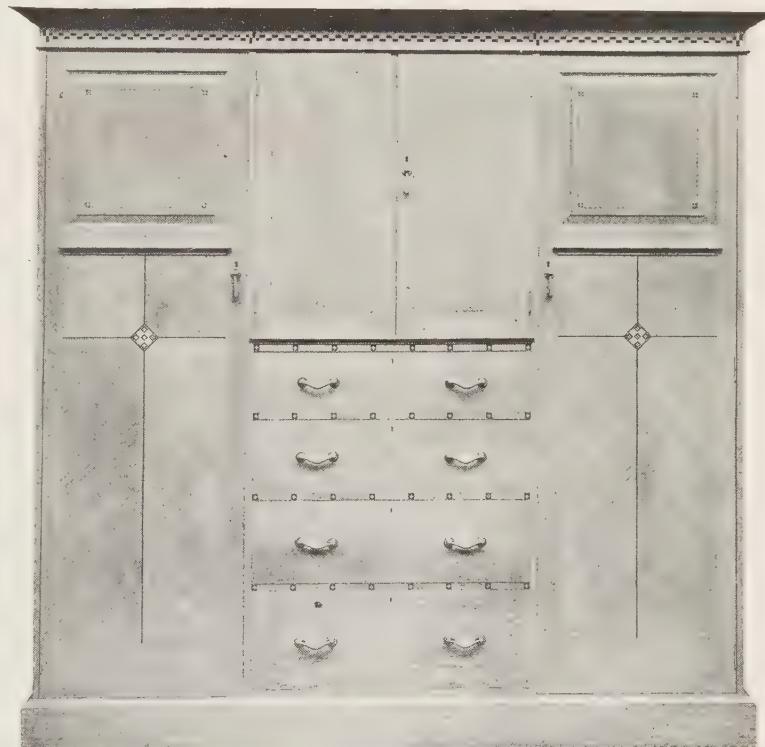
EXECUTED BY HEAL & SON

DESIGNED BY AMBROSE HEAL

have been a special object of the designer. Simplicity has been carried too far by Mr. Ernest W. Gimson in his chest of drawers in English oak, which is little more than a plain box of heavy wood with ugly wooden handles. Mr. Gimson's design is seen to greater advantage in the attractive ebony and walnut cabinet executed by Mr. Henry Davoll. There is nothing better among the furniture than Mr. John Brandt's cabinet in ebony and satin-wood, which has already been seen at the exhibition held in the summer at the Central School of Arts and Crafts. Admirable also is a small music cabinet by the same able craftsman. Other good pieces of cabinet work in the North Room are

fender, made by Mr. W. Thornton and Mr. C. Downer, and exhibited by the Guild of Handicraft. In the Central Hall, too, among many other things of interest should be noticed the coloured plaster overmantel, *The Christ Child*, by Mr. G. A. Williams (page 34), pleasant in its general harmony; the bronze fire-dogs, shown by Mrs. Gertrude Dale; the angels' heads in coloured plaster, by Mr. Gilbert Bayes (January No., p. 301); and a case of silver by Mr. C. R. Ashbee. Stained glass is poorly represented at the exhibition, and the few pieces shown are placed where they cannot by any possibility be seen to advantage.

The furniture is displayed in the North Room. There are several handsome and imposing pieces executed by Messrs. Morris & Co., and planned by Mr. W. A. S. Benson, in which harmony of colour seems to

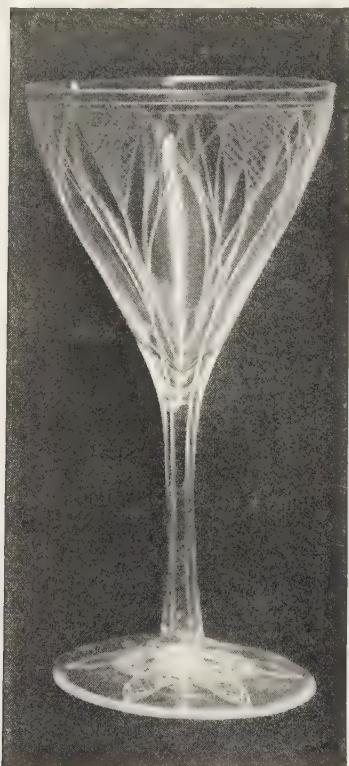


INLAID OAK WARDROBE

EXECUTED BY HEAL & SON

DESIGNED BY AMBROSE HEAL

The Arts and Crafts Society's Exhibition



ETCHED GLASS GOBLET
BY HARRY J. POWELL

shown by Mr. Ambrose Heal (see page 41) and by Mr. E. J. Minihane, whose fine wardrobe of satinwood and sycamore in combination with dull

silver would, however, be better without the patterns of projecting screwheads that adorn the insides of the hanging cupboards.



THE "DRAGON" VASE BY HARRY J. POWELL



VASES



THREE ETCHED GLASS GOBLETS

BY HARRY J. POWELL

Attractive designs for wallpapers by Mr. Lewis F. Day, Mr. Walter Crane, Mr. R. L. Knowles, Mr. Horace Warner and others, and a great number of small pieces of furniture and of decorative work of various kinds, are also shown in the North Room. Prominent among them are three striking groups in carved and coloured wood, *The Warden of the Marches*, by Mr. George Jack (page 39), a casket carved in French walnut by Miss Maria E. Reeks; the screens by Mr. R. Morton Nance (see page 39) and Miss Annie Garnett, and the large two-handled jar designed by Mrs. Powell.

It is satisfactory to notice that needlework of all kinds has many able exponents at the exhibition. Space unfortunately forbids any detailed reference to this section here, but as it is intended to return to the subject of the exhibition next month, when further illustrations will be given, we hope then to say more about this as well as other matters which have been but lightly touched upon above.

W. T. W.

STUDIO-TALK.

(*From Our Own Correspondents.*)

LONDON.—The *Harmony in Blue and Silver: Beaching the Boat*, by Whistler, which we reproduce as our frontispiece this month, will be remembered by most of our readers as one which appeared among the illustrations to the article on his Honour Judge

Evans's collection ("A Picture Collector's Experiment" was the title of the article), published in our issue for October. The illustration was not a bad one for the ordinary half-tone process, but we are glad to be in a position, through the kindness of the owner, to give our readers this reproduction in colours of the little panel, thus adding one more to the numerous series of fac-simile reproductions of Whistler's works which have appeared in these pages during the past six or seven years. The painting was purchased by Judge Evans



CHILD'S POCKET EMBROIDERED IN SILK.
BY G. A. L. PRITT AND BELLE MARTIN PRITT
(*Arts and Crafts Exhibition*)

Studio-Talk

from Mr. Whistler's studio in 1901, and was exhibited at the memorial exhibition of the artist's works at the New Gallery in 1905. The original is slightly larger than our reproduction.

An event of note last month was the resignation of Mr. Norman Shaw from membership of the Royal Academy. His action, it is stated, was prompted by the very generous wish to make room for some one else after forty years' membership. As a precedent, we are not sure that it is one that should be followed, having regard to the essential character of academic honours. The vacancy in the ranks of the members has been filled by the promotion of Mr. Stanhope A. Forbes, who was born in 1857 and became an Associate in 1892. Mr. Forbes was the first painter of the Newlyn colony to gain admission to the Academy, and his election to full membership will prove popular not only in the colony itself—which, largely owing to his influence and personality, is now far more numerous than when he became Associate—but among an extensive circle of admirers elsewhere.

At the same meeting as that which elected Mr. Forbes three new Associates were appointed—Mr. William Orpen, painter; Mr. F. Derwent Wood, sculptor, and Mr. Ernest George, architect. All three are men who have distinguished themselves in their respective spheres, but perhaps the most significant of these appointments is that of Mr. Orpen, as it affords further proof of the desire of the Academy to adopt into its ranks men who are wholly free from the so-called "Academic" taint. Mr. Orpen is, of course, a member of the New English Art Club, perhaps the most potent force in English art at the present time. He is a young man and his advance has been remarkable, but distinguished as is the position he has already attained, we think the future will show that he has not yet reached the summit of his career.

Simultaneously with the elections referred to above came the announcement of the presentation to the nation by Sir Hubert von Herkomer, R.A., of his vast portrait group representing the Council of the Royal Academy. This painting, which it



"SNARED"

BY STANHOPE A. FORBES, R.A. ELECT



"BATHING GHATS, BENARES." FROM THE
WATER-COLOUR DRAWING BY FRANK DEAN.

Studio-Talk

will be remembered was the most conspicuous feature in the Academy Exhibition of 1908, contains fourteen full-size portraits of members, those assembled being the President, Sir Edward Poynter; Mr. Ernest Crofts, the Keeper; Mr. T. G. Jackson, the Treasurer; Mr. Sargent, Mr. Seymour Lucas, Mr. Ouless, Mr. David Murray, Mr. Briton Rivière, Mr. S. J. Solomon, Mr. J. M. Swan, Mr. T. Brock, Mr. B. W. Leader, and the painter himself. Mr. Eaton, the Secretary, is also present. The painting is now hung in the National Gallery of British Art at Milbank.

By his will Dr. Ludwig Mond, director of the firm of Brunner, Mond & Co., left important bequests to the nation from his magnificent collection of Italian pictures, and we are told was guided largely in the particular bequests made by a desire to represent masters at present unrepresented or inadequately so in the National Galleries.

At the Fine Art Society's Galleries in New Bond Street are to be seen some interesting pictures of Northern and Central India, in which Mr. Frank

Dean once more proves himself a painter of distinct ability, well equipped as regards accuracy of vision and power of expression, and with a refined feeling for colour. Those who have admired his pictures of Egypt will find him equally interesting in the works now on view. Most of them are executed in water-colour, undoubtedly the most suitable medium for depicting the subtle yet often fierce beauties of an Eastern scene. Amongst the sixty drawings there are several which call for especial notice. Benares, the great religious centre of India, has evidently appealed very strongly to the artist, and has furnished him with some of his most imposing subjects. *The Well of Knowledge*, with its great white mosque in the background, set against a sky of exquisite blue, is a remarkably fine achievement, admirable alike in composition and execution. The *Bathing Ghats*, which is reproduced here in colour (p. 45), is another impressive work, impregnated, as is also *The Burning Ghats*, with the spirit and atmosphere of India. In these two drawings it will be noticed that each group of figures is placed with due regard to the composition and balance of the



"CHADNI-CHAUK, DELHI" (WATER-COLOUR)

BY FRANK DEAN

Studio-Talk

whole picture. *The Street of the Golden Temple* and *On the Way to the Shrine* may also be ranked amongst the best of the Benares drawings. Of the many pictures of Delhi, Jaipur, Gwalior, Agra, etc., mention may be made of The *Chadni-Chauk*, a market scene, good in colour and arrangement, *Snake Charmers*, *The Jasmine Tower*, *The Elephant Stables*, *Carrying Cotton* (in which the camels are particularly well executed and remind us that Mr. Dean has made a special study of the Ship of the Desert), the *Breaking of the Little Monsoon*, *Gwalior*, and *A White Street, Gwalior* (reproduced below and on p. 51). On looking at these drawings it is obvious that the artist has obtained a strong grip of the character and atmosphere of the country and possesses an instinctive feeling for its beauties. The variety of subject and treatment displayed in this exhibition will do much to add to Mr. Dean's reputation.

The Landscape exhibition held annually at the Old Water-colour Society's Galleries is always one not only of the greatest interest, but by reason of the nature-loving quality with which the art of some of the contributors has always been dis-

tinguished, a very pleasant one too. This year the artists exhibiting were Messrs. R. W. Allan, J. Aumonier, T. Austen Brown, James S. Hill, A. D. Peppercorn, Bertram Priestman, Leslie Thomson and George Wetherbee. Quite recently an article in these pages was devoted to the art of Mr. J. Aumonier and in the exhibition again we found the charm of his work undiminished, to be remembered especially by the pictures *At Bosham, Sussex*, and *An Upland Meadow*. Mr. Leslie Thomson's *The Edge of the Marsh*, shares this lofty conception of landscape, as do Mr. Bertram Priestman's *A Breezy Day* and *Mist Clouds*. Mr. R. W. Allan continues in the vein to which he has accustomed us. *A Fishing Village on the North Coast*, because of its departure in composition, enabled us to see the beauty of Mr. Allan's qualities afresh. Mr. Austen Brown strives to combine realistic subjects with decorative contrast of colour, and his most successful canvas was *In Shady Pasture*. Mr. George Wetherbee's successfully dramatic schemes were of a different character to the prevailing tenour of the show. Mr. Hill's flower studies again brought us back to the general feeling aroused by the exhibition, to which one might pay the highest com-



"THE BREAKING OF THE LITTLE MONSOON, GWALIOR" (WATER-COLOUR)

BY FRANK DEAN



"A WHITE STREET, GWALIOR," FROM THE
WATER-COLOUR DRAWING BY FRANK DEAN.

FRANK DEAN
1891





PORTION OF LUNETTE IN LIVERPOOL TOWN HALL

BY J. H. AMSCHEWITZ

pected in this district, with some embroidery, book illustration, book-binding and wood-carving in addition. Prominent among the exhibitors were Mr. and Mrs. Arthur Gaskin, whose jewellery is well known to readers of *THE STUDIO*, Mr. H. Wilson, who had a small case of his exquisite jewellery, Mr. Thos. P. Spall (one of the masters of the Central School of Art), who had a collection of very good work in chiselled and inlaid steel, Mr. Joseph Southall, who showed a case of miniatures, and Miss Mary J. Newell (embroidery). Among the younger contributors the work of Mr. Edward Steele Harper deserves special mention, his jewellery and silver cup inlaid with stones (page 53) showing great power of design and promise for the future. Mr. Bernard Cuzner sent an excellent collection of silver-work and jewellery, and three good brass clocks based on Elizabethan models; Miss K. Cavanagh, Miss Mabel Bendall, Miss Gladys Falcke and Mr. H. G. Croisdale also contributed good work. The exhibition has been a distinct success, and there seems to be no reason why it should not develop into an annual, or at least a biennial, institution.

A. E. M.

LIVERPOOL.—The surplus fund derived from the Liverpool Pageant held in 1907 to celebrate the sept-centenary of the granting of the first charter to Liverpool by King John has very appropriately been devoted to recording the event by mural decoration in the entrance vestibule of the Town Hall. The lunettes occurring immediately above the panelling on the four sides of the vestibule have been

filled with paintings on canvas designed and executed by Mr. J. H. Amschewitz, who won the opportunity for this display of his ability in open competition, the award being made by Sir Martin Conway, whose impartial selection has been fully justified since the composition and harmonious colouring of the designs can now be fully studied *in situ*. The subjects represent the granting of the first civic charter by King John in 1207, and the subsequent growth and prosperity of the Port through the aids of *Peace, Education, Enterprise, and Commerce*. A few years ago the decoration of the dome over the grand staircase



"GOATS" (OIL PAINTING) BY W. A. GIBSON



MEMORIAL CHANCEL-GATES IN OAK, FOR THE CHURCH OF ST. BALDRED, NORTH BERWICK
DESIGNED BY J. S. RICHARDSON

was entrusted to the late Charles Furze, and this more recent adornment of the Town Hall indicates a growing tendency towards the decoration of civic buildings, leading to the hope that in course of time local artists may secure public recognition for similar opportunities. H. B. B.

GLASGOW.—Among the younger members of the Glasgow School of Painters, W. A. Gibson stands out as an individualist. He takes art seriously, does not paint "what the public demands," avoids the commonplace mistake of becoming "rutty" by seeking, from time to time, new sketching grounds with fresh inspiration. He understands and can interpret the grandeur of Holland, the beauty of England, the charm of Scotland, but returning from a French village in Touraine, a district remarkable for its picturesque cave dwellings, he brings a portfolio of sketches, with such effects as are unobtainable in any of the old familiar places. In *The Banks of the Loir* the delightful pearly feeling of the silvery-grey atmosphere is cleverly suggested; while in *Goats* the volatility of the French people seems characteristic of the goats, for rapid sketching is here demanded, as the grouping changes with the slightest interruption. Mr. Gibson seeks to obtain quality in his work, he studies technique carefully, rapidity of execution has no attractions for him. To a respect for the modern Dutch method, he adds an independence and individuality that make his work distinguished in

never crossed the border into England until the year 1906, when coming south he was introduced by Mr. Aymer Vallance (who had made his acquaintance in the previous year while both of them happened to be studying the splendid wood

exhibition or public gallery, or wheresoever presented. J. T.

EDINBURGH.—The chancel screen gates recently executed for St. Baldred's Church, North Berwick, were designed by and carried out under the superintendence of Mr. James Smith Richardson, of Edinburgh. This young architect has had two great advantages, viz.: firstly, he acquired exceptional facility of draughtsmanship in the Life School at the Edinburgh School of Art; and secondly, he received an architectural training under the able tuition of Mr. Lorimer (whose work has again and again been reproduced in *THE STUDIO*). Mr. Richardson



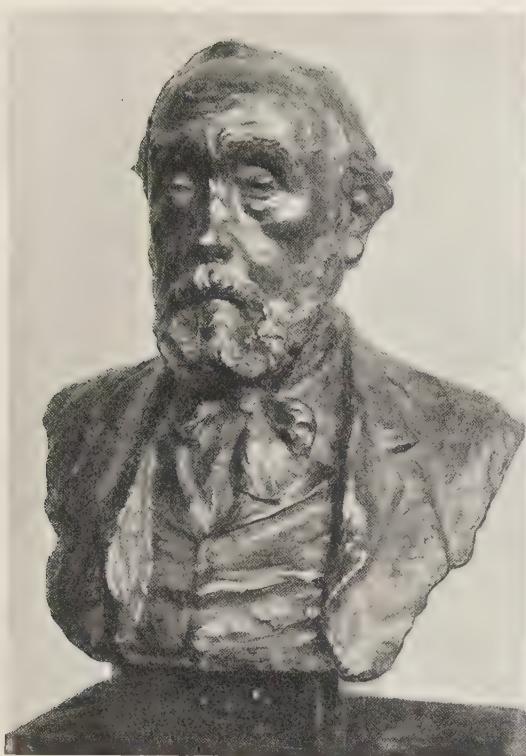
DETAIL OF MEMORIAL GATE ILLUSTRATED ABOVE

"THE BANKS OF THE LOIR," FROM THE OIL-PAINTING BY W. A. GIBSON



Studio-Talk

albeit the design he has to deal with be new, to the best traditions of ancient craftsmanship.

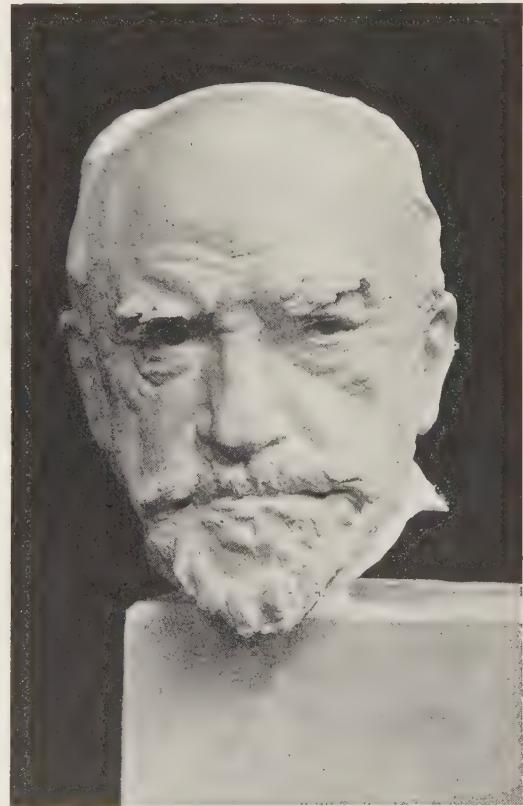


BUST OF DEGAS

BY PAUL PAULIN

carvings at King's College Chapel, Aberdeen) to some of the screens in ancient parish churches in England. From that time Mr. Richardson acquired for mediæval screen-work a sympathy which subsequent visits to such congenial spots as, *e.g.*, Oxford, Ewelme and Burford and neighbourhood, have only deepened and intensified. At the same time he has never allowed himself to drift into becoming a mere copyist of English Perpendicular work. The treatment of the gates here illustrated is the outcome and expression of strong national sentiment. The whole design speaks for itself, but it may not be amiss to point out that the evangelistic symbols terminating the stiles of the gates, are placed sideways and cut front forward, for the very practical and constructional reason that by this means the utmost available capacity of the material was placed at the disposal of the wood-carver. On the other hand, had the figures been set faces westward, they must have suffered considerable diminution in size to enable them to be cut out of the solid, without joining. Even in a photographic reproduction the crisp and workmanlike chiselling of the originals is apparent. For Mr. Richardson has been fortunate enough to secure the co-operation of a sculptor whose single aim is to conform,

PARIS.—The Exhibition of Works of Art purchased by the Government during 1909 has just taken place in the École des Beaux-Arts. Many of the works there exhibited have already figured in the salons and in various other exhibitions, but this did not in the least lessen one's interest in seeing them together, for we had here an opportunity of arriving at an exact appreciation of the aims which have guided the Sous-Secrétaire des Beaux Arts in making his acquisitions. One must admit that he has been guided by principles of the widest eclecticism, for among the 435 works shown at the École des Beaux Arts there were examples of every school, and we were compelled to the conclusion that M. Dujardin-Beaumetz had admirably fulfilled his mission. On the other hand there was a tendency, which at times may be dangerous, to acquire too many little things—too many studies, too many sketches, all of which would be more suitable for the portfolio of a collector than for our public galleries. For these, more finished,



HEAD OF BONNAT

BY SÉGOFFIN

Studio-Talk

more important works are required and, briefly, those which, to the eyes of a future generation, will be representative of the definite manner and complete style of the artist. There were certainly in this exhibition many works which honourably represent the present-day French school, such as the two beautiful panels of a diptych by Ménard, which were shown at the Salon 1909 and were illustrated in *THE STUDIO* last June (p. 48), also *La Mine* by Gillot, *Palerm* (1676) by Fouqueray (a superb picture of that naval battle), *L'Enfant à la Crinoline* by Desch, a fine landscape by Guillemet, a charming sea-piece by Meslé, figure paintings by Raffaelli, and a delightful *Salut à Paris* by Willette. Among the sculpture I must mention two excellent busts of women by Rodin, and also the interesting and valuable busts of Degas and of Renoir by Paulin. The head of Bonnat by Ségoftin is a masterly piece of work ; the artist has imbued the image of his model with a character, a vigour and a vitality which one must designate as truly remarkable.

The bust of Barbey d'Aurevilly by Rodin, which is reproduced on this page, is that which was referred to in my notes last month.

Among the smaller exhibitions that of the "Eclectique" was particularly noteworthy by reason of the perfect taste with which the various works exhibited by the members were hung, and indeed artists and organisers of exhibitions especially might well take a lesson in tasteful arrangement from it. Paintings, sculptures, laces, tapestries, all were placed in very agreeably harmonious juxtaposition in the Galerie des Artistes Modernes, and the success which attended the show was amply deserved. First my attention was attracted by the carvings in wood

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by Raymond Bigot. This artist, who must be counted among our leading *animaliers*, has made a speciality of wood carving — an art much neglected nowadays, but which served artists of bygone days for so many masterpieces. His very fine *Dindon*, which has been acquired by the Government, has been already seen in the Salon. At present Bigot is engaged in work more decorative in character, and in this he succeeds equally and exceedingly well. In particular I noticed his frame for a mirror, his frieze of pigeons, destined for a bed, and his *Vol de Corbeaux* — a decorative panel carved and inlaid. Another sculptor of great talent, though in a different style, is M. Henry Bouchard, whose large *Bœufs* at the last Salon is still fresh in our memory. His *Jeune fille à la Gazelle*, a group in bronze à *cire perdue*, is a little work which would not appear incongruous if placed in the museum of antiquities at Naples.



BUST OF BARBEY D'AUREVILLY
(By permission of M. Harlingue)

BY AUGUSTE RODIN

Studio-Talk



BUST

BY AUGUSTE RODIN

M. Pierre Calmettes, the indefatigable secretary of the society, makes interior paintings his speciality. He has followed his remarkable series of pictures executed in the house of M. Anatole France by another series of five exceedingly brilliant paintings done in the Musée des Arts Décoratifs. M. Désiré-Lucas showed a charming interior of a mill and two pastel studies. M. Augustin Rey was represented by vigorous water-colours of the Haute Engadine, and M. Le Meilleur by some etchings. M. Harry van der Weyden exhibited nine pictures which attracted me, as his paintings always do, by their bold execution and their truth to nature. The most important of these canvases reminded me somewhat of Michael, for in it I saw the same lowering sky, the same sombre earth; and it is strange to find this artist's work approximating, a century afterwards, to that of the father of the Barbizon school. Decorative Art was represented at the Éclectique by the work of other artists. The numerous exhibits of M. Jean Dunand were of premier importance, and in his manipulation of copper, pewter and of lead, this artist shows masterly skill. M. Eugène Feuillatre makes no pause in his progress—each one of his enamels marks a fresh step forward upon the road of success. The

jewellery shown by Rivaud, the wrought iron work of Robert, and Mme. Le Meilleur's embroideries completed an interesting *ensemble*.

At the Galerie de l'Art Moderne, in the rue Tronchet, M. Diaz Vasquez has been exhibiting some pictures of vigorous and sincere execution. Among the Spanish artists who make Paris their home during a portion of the year, M. Vasquez compels our notice by the fidelity—a little brutal at times, though this is no bad thing—with which he sets himself to render the nature and the life of his country. M. Lunois also has made a visit to Spain, and has returned with some excellent work done during his stay in that country. His work in oils and pastel is less well known than his etching, but his pictures evince the same excellent qualities of colouring and picturesqueness, and especially I was pleased with *L'École de Danse à Triana*, *L'Ordination à Salamanque*, *La Guitarera, Concha la Danseuse*.

H. F.

VIENNA.—The Winter exhibition at the Künstlerhaus proved a very attractive one, although it was a small one in comparison with those of former years. Portraits were fewer than usual, a notable absentee



BUST

BY AUGUSTE RODIN

Studio-Talk

in this department being Mr. John Quincy Adams, who was unable to contribute owing to illness. W. V. Krausz showed some good examples of his art, in particular a portrait of the well-known actor, Herr Gerasch, as "Tasso" in Goethe's drama of the same name, and a portrait of the dancer, Lily Berger, the latter being fine in colour and effect. Nicolaus Schattenstein's portraits of women have during the last few years become a prominent feature of the Künstlerhaus exhibitions. On this occasion he was well represented by a portrait he has lately painted of Prof. Heinrich von Angeli, President of the Künstlergenossenschaft and himself renowned as a portrait-painter. Heinrich Rauchinger's portraits always attract attention at these shows; they are essentially vigorous in treatment, particularly those of men, and both composition and colouring are strong points with him. Among the other contributors in this sphere were Victor Scharf, Eduard Veith, Paul Joanowitch and David Kohn—the last a remarkably able artist who has a predilection for red chalks.

Jehudo Epstein, who also belongs to the chief portraitists of the Künstlerhaus, exhibited a small collection of his pictures, which proved that the plane he has attained is a high one, and at the

same time that his ideals are thoroughly sound and based on sure artistic principles. His fresco scenes testified to his skill in composition and management of light effects, and his studies of the lagoons of Venice furnished further testimony to this. Particularly pleasing in tone and rendering of atmosphere were his *Alte Brücke* and *Im Wasser*, an admirable study of reflections, and again in *Interieur aus Burane*, an intimate piece of painting. This same intimate feeling was discernible in Victor Scharf's *Dutch Interior*, a very interesting work. Adolf Kaufmann, in his *Canal in Bruges*, must be credited with a very successful rendering of this old-world motif. Among others who sent good work were Eduard Kasparides, Alfred von Flügel, Victor Rudolf von Mehoffer, Albert Schwarz, Alfred Wesemann, Josef Kinzel, Hans Larwin and Karl Scholz.

The picturesque old towns and villages along the Danube have inspired more than one artist, as for instance Max Suppentschitsch, Oskar Grill, who works in coloured chalks, and Eduard Zetsche. Ferdinand Brunner is making good progress in his work, which is characterised by purity of colour and a sensitive touch. Karl Pippich is another artist who favours old-time motives. Franz



"CANAL IN BRUGES"

(Künstlergenossenschaft, Vienna)



(Künstlergenossenschaft, Vienna)

"A DUTCH INTERIOR"
BY VICTOR SCHARF

Studio-Talk

Windhager contributed some outdoor scenes, *Im Mai*, with its singularly harmonious treatment, being one of the best of them. Joh. Nepomuk Geller, in addition to other excellent examples of his art, contributed one called *Dürnstein*, which particularly signalled his intimate observation of nature. Josef Jungwirth's studies of flowers are effective and rich in coloration. Otto Herschel's work is suffused with poetic sentiment — a trait which is particularly discernible in his *Bridge of Sighs*. Other contributors who must not be passed over were Angela Adler, Fritz Pontini, Friedrich Beck, Konstantin Damianos, Karl Gsur, Eduard Ameseder, and Othmar Ružicka, whose studies of Moravian girls are remarkable for their fidelity to nature in costume and in form. There were three lady artists whose work should be mentioned: Frau Olga Florian-Wiesinger, who sent some fine studies of flower-gardens; Minnie Gause, a study of an old town capitally drawn, and Emmie von Leuzer Hirschfeld whose undoubtedly talent could be seen to advantage in her study *Kirchgang in der Bretagne*.

Some very good sculpture was shown by Franz Zelezny, Melanie von Horschetzky, Friedrich Gornik, Emanuel Pendl and Otto Hofner, and plaquettes and medals by Hans Schäfer and Karl Maria Schwerdtner. Graphic art was represented by Ferdinand Gold, who contributed some fine etchings in his well-known manner, Anna Mik, Rudolf Hanke and Julius Johannes Fischer.

The work of one artist has been purposely left to the last, because death has snatched him away from the midst of us at the early age of thirty-six. It is of Rudolf Quittner I speak. The reproductions of his pictures in THE STUDIO from time to time have shown him

to be an artist of very sensitive touch and perception. His two pictures, *Boulevard by Night* and *Sommertag*, shown at this exhibition, of the Genossenschaft, gave proof of his high merit as an artist.

The Hagenbund exhibitions are always a source of pleasure, for there is an air of freshness about them, and moreover the quality of the work one sees there always shows steady development. On the occasion of the recent winter exhibition it more than exceeded expectations. There was some excellent work shown by Ferdinand Ludwig Graf, who has always something new to say. His bits of the Tyrol across the Brenner Pass and on the pass itself, at Gossensass and other old places, are very fine both in colouring and in drawing. His methods are his own, and he has his own ideas of coloration, the result justifying his daring experiments. Walter Hampel showed some fine old interiors reminiscent of the days of our grandmothers. His art is rich in poetic fancy, and it



"MORAVIAN PEASANT GIRL"

BY OTHMAR RUŽICKA



(Künstlergenossenschaft,
Vienna)

PORTRAIT OF THE ACTOR GERASCH
AS "TASSO." BY W. V. KRAUSZ



PORTRAIT OF A LADY
BY NICOLAS SCHATTENSTEIN

(Künstlergenossenschaft,
Vienna)



"THE OLD BRIDGE" (*Künstlergenossenschaft, Vienna*) BY JEHUDO EPSTEIN

is this which makes his work so attractive. His water-colour drawing, *Marquise de Pompadour*, a nude figure in a landscape, is a work marked by much daintiness and freshness of execution and by a general air of refinement.

Otto Barth contributed some fine landscapes — charming bits from Purgstall in Lower Austria, where he has painted many views of the old castle whose old roofs and grey walls he has so feelingly rendered. It is the ancient garden of this castle that provides Count Herbert Schaffgotsch with those rare woods used in his intarsia landscapes. The Count has without doubt made great advance in his work since he first exhibited at the Hagen-

contributed a work of merit, *A Peasant's Cottage in the Tatra*. Armin Horowitz, a son of the



"HALLE AM SAALE" (WATER-COLOUR) (*Hagenbund, Vienna*) BY OSKAR LASKE

bund some three years ago. He has given soft contours to his woods, and has succeeded in delineating the rush of the waters, the whiteness and softness of the snow, the rich verdure of the summer, the red-browns of autumn. Gino Parin, Josef Ullmann, Alois Kalvoda, Gustav Gwozdecki, R. Sieck, Otto Brünauer, and Henryk von Uziemblo were also well represented.

Hugo Baar showed some tender snow-scenes and spring-time motives from his native home in Moravia. This artist is a keen observer of nature in all her whims and all her fancies, and though the titles of his pictures are often the same there is nothing monotonous about his work. Jakob Glasner

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"SUMMER" (WOOD INTARSIA)

BY COUNT HERBERT SCHAFFGOTSCH

(Hagenbund, Vienna)

well-known portrait painter, exhibited for the first time here, his work being distinctly meritorious in its freshness and originality of treatment. Edmund Steppes' landscapes are pleasing. Some excellent work was shown by Adolf Gross—sunny gardens rich in colour; and garden subjects also attracted Professor Beyer, whose pastels are of a rare charm.

Oskar Laske, the architect to whom the merit of arranging the exhibition is due, contributed a number of water-colour drawings full of life and freshness. Dr. Junk, an artist of marked talent, exhibited some decorative woodwork as well as some excellent coloured etchings. Franz Simon, F. Michl, Vaclav Mály, Ludvig Kuba, likewise contributed some good specimens of their work. Lino Vesco's *Maria*, representing the Madonna seated in the open with an old village for a background, is a work inspired by much religious fervour. Karl Huck's paintings of

birds, ravens, vultures and parrots are very vivid and show him to be a keen observer of their habits.

Of sculpture there was but little. Franz Barwig showed a quaint group of figures in carved wood representing the "Serenissimus" of a petty German Court in all his glory. Kindermann, His Serene Highness's Chamberlain, is just presenting the Burgomaster to him, the whole of the Court being

present. The entire group of figures is excellent, for Barwig, more perhaps than any other wood-



"GOSENASS ON THE BRENNER" (PASTEL)

BY LUDWIG FERDINAND GRAF

(Hagenbund, Vienna)



AN OLD SCHLESWIG-HOLSTEIN INTERIOR SHOWN AT REINER AND LEWINSKY'S GALLERIES, BERLIN

sculptor, infuses life into the hard wood. Alexander Wilke has made an excellent drawing of this scene. Barwig has shown that he can also express himself in bronze and in marble, some good examples of his work in these materials being on view. Jan Sturša exhibited some talented work, and quite a number of ladies contributed to the exhibition. A special room was set apart for the exhibits of the *Bund zeichnender Künstler* of Munich.

A. S. L.

BERLIN.—The elegant showrooms of Messrs. Reiner and Lewinsky were recently filled with a unique collection of old Schleswig-Holstein relics, and a welcome opportunity was thus offered of taking note of the venerable and highly developed culture of this most artistic of all the German provinces. The best productions of five centuries in furniture, jewellery, metal-work, ceramics and weaving, as well as old books, pictures and maps which were gathered together reflected much credit on the taste and skill of that Low-German tribe. The best object-lesson of the excellence of the old local

culture was to be seen in the complete interiors in which rich wainscoting, massive chests and graceful spoon-boards, heavy tapestries and woven cushions bore testimony to accomplishments in craftsmanship which we are striving to regain.

An exhibition of stained glass has drawn the attention of a wider public to the workshops of Mr. Gottfried Heinersdorff, a glass painter of scholarly attainments and a thorough craftsman. He is a connoisseur and lover of historical treasures, but his supreme aim is modern development. In him our best designers and painters have found the ideal translator. He has an equal regard for the old methods and processes while experimenting with new methods of achieving pictorial beauties. He does not despise underlaying, underpainting, and etching, and he executes narrow leadings in the old style or large ones according to modern demands, but his foremost principles are solidity and simplicity. The consideration that only owners of houses can enjoy the possession of good stained windows, and his contempt for common imitations, have led Mr.

Heinersdorff to revive the decoration of windows with pictorial panels of stained glass. Such portable decorations can be easily inserted or hung up in flats and other rented tenements, and they are particularly welcome at a time when the light of day is so much appreciated, and windows are preferred as much as possible untrammelled by draperies and curtains. Prominent painters like Unger, Looschen, and Puhle, craftsmen like Peter Behrens, Oskar Kaufmann, and Albert Gessner, as well as the Vivarini, Holbein, and Leonardo, are represented in Heinersdorff's repertory.

The early death of Ferdinand Lepcke has deprived us of an unusually talented sculptor. He had learned much from the antique, but also came under the influence of powerful contemporaries; yet real creative gifts, and untiring study of nature helped to produce a personal stamp. Lepcke's best was communicated in productions that celebrated the beauty of the female body.



STAINED AND LEADED GLASS PANEL DESIGNED BY A. HAMBURGER
EXECUTED BY G. HEINERSDORFF

Endowed with a certain Praxitelean vein he knew how to find the slender and graceful models who embodied his artistic vision of linear harmony.

He only occasionally used drapery; generally chaste nudity expressed his conception. He therefore, as a rule, represented reposefulness, even when the erotic moment was the spring of his creation. But Lepcke felt also impulses for imaginative and passionate motives. His ambition could strive high and even in monumental work, as in the fountain — *The Flood* — for the city of Bromberg, he attained astonishing results.



STAINED AND LEADED GLASS PANELS DESIGNED BY BECKER-TEMPELBURG
EXECUTED BY G. HEINERSDORFF

The Berlin Secession has again taken up the difficult task of arranging an exhibition of the Graphic Arts. It has acted thus in the conviction that drawing is the basis of all art, the most direct verification of talent, that it yields a source of income in the field of illustration, and

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affords opportunities to acquire without great expenditure really artistic possessions for the home instead of mechanical reproductions. Almost a thousand exhibits of drawings, water-colours, pastels, etchings, lithographs, and woodcuts, offered many contributions of superior merit which gained in attraction by the proximity of superficiality and incompetence. The lion in this assemblage was Ferdinand Hodler from Geneva, whose two enormous diorama pictures *Aufsteig* (Ascent) and *Absturz* (The Fall) show eminent qualities of the draughtsman. He not only succeeds in the portraiture of alpine grandeur and fierceness, testifying to the intrusion of man with his death-challenging hardihood, but his pencil is a perfect instrument in the rendering of anatomical form, movement and rocky architecture. Jan Toroop displays a masterhand, whether he draws nature pure and simple or communicates the visions of the mystic Souvenirs of Dürer, and the pre-Raphaelites come back to us whilst we enjoy the diamond-like sharpness of his lines and inhale something like the perfumes of incense. In Max Liebermann's etchings and lithographs with Dutch motives actuality is realised to the full, and in his pastels with scenes from beach life he betrays a perfect delight of glowing colour. This medium is treated with great delicacy by Ernst Oppler in kindred subjects. M. Brandenburg is admirable in studies of trees, and his aptitude in rendering the intricacy and knottiness of bough and stem seems to make him discover similar lines in the growth of the human figure. Baluschek draws dramatic pictures with the touch of pathos or grim humour from proletarian life, and Käthe Kollwitz insists on an unvarying type of coarse ugliness to awaken sympathy for misery.

Count Kalkreuth is always serious, simple and heartfelt in whatever technique he chooses to express his love for the things of this earth, and we have no more reliable etcher or lithographer than Fritz Boehle from Frankfurt, whose realism attains the classic. Hans Thoma's many sidedness of motive and method is astonishing. The lithographic renderings of landscape by H. von Volkmann were very agreeable contributions. Lovis Corinth is a perfect draughtsman when he likes, but he often contents himself with improvisation and with displaying his talent for composition and movement. The same regret must be felt in the study of Max Slevogt's lithographic series of book-illustrations, although it displays the artist's talent for composition and movement and his spiritual vein. We were grateful for the opportunity of admiring some distinguished foreigners as graphic artists, such as



"AT THE BROOK"

BY FERDINAND LEPCKE

Studio-Talk

Manet, Frank Brangwyn, Anders Zorn, Carl Larsson, and Toulouse-Lautrec.

J. J.

COPENHAGEN.—The Royal Copenhagen Porcelain Factory has won a distinctive triumph for itself by coming to the front in European ceramics, and the celebration on the 1st January of the twenty-fifth year of art directorship of the factory by Professor Arnold Krog, is one in which all lovers of the Danish ware will be interested. It is to the untiring genius of Arnold Krog that the ware has become expressive of the highest poetical qualities and is intensely national in character.

Arnold Krog was born in the small Danish town of Frederiksvoerk, and was the son of an iron-founder. Apprenticed to a mason, he afterwards

entered the Royal Academy of Fine Arts at Copenhagen, where he passed his examination as an architect. Among his contemporaries as students were P. S. Kröyer, the great painter whose death in November last has inflicted a great loss upon Danish Art, and Martin Nyrop, the architect



"THE WRITER"

BY FERDINAND LEPCKE

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PORCELAIN FIGURE

BY CHRISTIAN THOMSEN
(Royal Copenhagen Porcelain Works)

of the Hotel de Ville at Copenhagen. During his early days he worked on the restoration of the old Danish castles of Fredensborg and Kronborg. In 1884 The Royal Copenhagen Porcelain Works, under the direction of Philip Schou, had been rebuilt near the park of Frederiksberg, and Schou, seeing some of young Krog's decorative work, recognised his genius and invited him to become an artist at the factory. This was on the 1st of January, 1885.

Until 1885 the factory had lived, like so many of the old factories, on its early traditions. Its chief manufacture was the blue fluted porcelain,

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and this was worked on the old technique and traditions. It is Krog's indisputable honour to have created and pointed out new directions. From ornamental decorations in under-glaze work he proceeded to important works of art by slow and sure stages. He turned to nature and translated new forms into ceramic art. He imbued the melting, dreamy, sad-hued porcelain with the character of the Danish landscape. His great simplicity of *motif* is the great simplicity of genius. His effects are so natural and subdued that their greatness might well escape common observation. *Altior ars est celare artem* is eminently applicable to the art of Arnold Krog. His love of natural form received a new impetus from a visit he paid to Paris in 1888, when some of the finest art treasures of Japan came into Europe owing to the noble families in Japan who had collected for centuries having to sell their treasures. Krog saw these masterpieces of the old potters and realised that



PORCELAIN FIGURE BY CHRISTIAN THOMSEN
(Royal Copenhagen Porcelain Works)



PROF. ARNOLD KROG, DIRECTOR OF THE
ROYAL COPENHAGEN PORCELAIN WORKS

they in common with him had found in nature the eternal spring of artistic inspiration. From that date he pressed onward in the path he had mapped out for himself. He gathered around him a band of artists—Lüsberg, Mortensen, Hallin, Heymann, the Misses Host, Oppeman, and Schmidt, instructing them and filling them with enthusiasm in the creation of important dishes and vases decorated in under-glaze technique and reflecting the dreamy and poetical character of their native landscape.

The fecundity of Krog's genius is amazing, even in regard to the old under-glaze services for useful ware, only there are no less than two thousand different forms, the greater part of which have been conceived by his brain. With a sure hand he has never lost sight of the exact qualities suitable to the technique of the plastic clay. In co-operation with the chemists of the factory experiments were conducted extensively with the various fluid glazes, and especially the crystalline, discovered at the factory in 1886, and it must be conceded that Copenhagen was the first to exhibit the possibilities and beauty of these crystalline glazes to the public.

Studio-Talk

The influence of Krog has been a wide one, and many of the European factories have tried, with more or less originality, to produce in the hard porcelain the qualities of the inimitable porcelain of Copenhagen. But Arnold Krog was the pioneer, and Denmark justly celebrates his triumph. Everything from his hands has been well conceived, and without seeking reward he has won the esteem of



PORCELAIN FIGURE
BY CHRISTIAN THOMSEN
(*Royal Copenhagen Porcelain Works*)

the cultured critics of a whole continent. To-day the laurel wreath he has won is his by acclamation.

With the foregoing notes we give illustrations of a variety of interesting figures recently produced at the Royal Copenhagen Porcelain Works from models by Christian Thomsen, E. Nielsen, Axel Locker, and Knud Kyhn, all four belonging to the present staff of artists. A. H.

STOCKHOLM.—The two most interesting art exhibitions during the last month were arranged, one by the young painter, Gunnar Börjeson, and his sister, the sculptor, Miss Lena Börjeson, the other by the landscape painter, Helmer Osslund. For more than forty



PORCELAIN FIGURE
BY CHRISTIAN THOMSEN
(*Royal Copenhagen Porcelain Works*)

years the name of Börjeson has been well known in Sweden. The father of the two young artists,



PORCELAIN FIGURES BY CHRISTIAN THOMSEN
(*Royal Copenhagen Porcelain Works*)

Studio-Talk

the aged Prof. John Börjeson, was the author of many of our best statues, first and foremost among them being the excellent equestrian statue of Charles X. at Malmö. Until quite recently an energetic agitation has been carried on to get a replica of this beautiful work erected in Stockholm in front of the Northern Museum, but the Stockholmians have been obliged to yield to the wishes of the people of Malmö, who want to keep this really great work of art to themselves.

Though the young Börjesons are not



PORCELAIN FIGURE BY AXEL LOCKER
(Royal Copenhagen Porcelain Works)

by any means up to their father's standard, the son shows real talent in some paintings of interiors from his parents' home. Especially good is a picture called *The Corner-Sofa*, a group of three young girls, two of whom are sewing while the other is reading aloud to them. The movements of the hands of the sewing girls are excellently rendered. Painted with a strong plastic feeling is the portrait of the artist's father, meditating in an easy-chair in a natural and characteristic pose. The colour in this portrait, as in many of G. Börjeson's works, is a little raw. Of Miss Börjeson's sculpture I can only say that her smaller works—inkstands and so forth—are the best.



PORCELAIN FIGURE BY KNUD KYHN
(Royal Copenhagen Porcelain Works)

Helmer Osslund has chiefly devoted himself to painting the scenery of the province of Ångermanland, in North Sweden. He succeeds well in rendering the grand but somewhat unyielding character of his native place. The typical Swedish small red cottages standing out against the clear blue sky and the glittering white snow-clad hills make a very sympathetic picture, at least to the Swedish eye. Osslund consequently has had the pleasure, so rare for a young artist, of seeing most of his things sold at his maiden exhibition.



PORCELAIN FIGURE BY CHRISTIAN THOMSEN
(Royal Copenhagen Porcelain Works)



PORCELAIN FIGURE BY CHRISTIAN THOMSEN
(Royal Copenhagen Porcelain Works)

A good deal of excitement has been caused by the competition for a monument to Swedish industry, about to be erected in Stockholm. No less than forty designs were sent in to the jury, but only three or four are worth mentioning. Foremost among them is a large fountain in the shape of an enormous bowl resting on a massive tripod, the whole placed in a basin round which are three figures representing the principal industries of our country. The bowl and basin are intended to be executed in dark Swedish granite, while the figures are to be in bronze. So far as I can understand, this design stands the best chance of being selected.

Stockholm has always been a city very poor in the way of public monuments, but last year a new era seems to have begun. Two groups of *Playing Bears*, by Carl

Milles, were given to the city and placed in the Berzelius Park last spring. Zorn's beautiful fountain, *Morning Bath*, also a gift from a private donor, will be unveiled very shortly, and a competition for a National monument to be erected in our city will be inaugurated soon.

T. L.

VENICE.—The next International Fine Arts Exhibition of the city of Venice will be held from April 22nd to October 31st this year. In the ordinary course it should take place in 1911, but has been advanced a year so as not to clash with the International Exhibitions to be held at Rome next year. According to the official statement recently published, the sales of British works of art at last year's exhibition realised over 56,000 francs, nearly double the highest amount reached at any of the previous seven exhibitions. The King of Italy was the purchaser of oil paintings by Mr. Grosvenor Thomas and Mr. Russell Flint; Mr. John Lavery's *Polyhymnia* was acquired for the National Gallery of Modern Art at Rome; the Venice Municipality bought a painting by Mr. Charles Shannon, and other public or quasi-public bodies acquired works in oil by Messrs. James Paterson, T. Austen Brown, and J. Whitelaw Hamilton. A painting by Sir Ernest Waterlow, R.A., and a water-colour by Mr. R. M. G. Coventry, were acquired by private purchasers to be offered to the Modern Gallery at



"DIVES AND LAZARUS"
BY MARIANNE H. W. ROBILLIARD
(Royal Academy Schools, Gold Medal for Historical Painting)

Art School Notes



"WINTER" BY JOAN JOSHUA
(*Royal Academy Schools, Cartoon Prize*)

Venice. The list of sales also includes works by Messrs. J. Lavery, R. Anning Bell, Cecil Rea, W. Lee Hankey, W. Llewellyn, Terrick Williams, A. Ludovici, Fred Stratton, A. K. Brown, Stuart Park, and J. G. Laing, all acquired for private collections; sculpture by Sir George Frampton, R.A., Alfred Drury, A.R.A., and F. Derwent Wood, A.R.A. elect; and etchings by Sir H. Seymour Haden, Messrs. Frank Brangwyn, A.R.A., Hedley Fitton, E. M. Synge, and Miss C. M. Nichols. In the applied art section the Pilkington Tile and Pottery Company, and the Ruskin Pottery and Enamel Works were very successful.

The only other foreign countries which were specially represented were Bavaria, Hungary, and Belgium, and the sales of oil-paintings and water-colours in these numbered rather more than twenty in all, four of them being works by Franz von Stuck. In the general international group the names of P. A. Besnard, Anders Zorn, F. Khnopff, and the late P. S. Kröyer, are the most notable.

Naturally the Italians figure most prominently in the list, and out of the 257 paintings of various kinds which were sold, probably four-fifths were by them. The high favour accorded to the work of Ettore Tito and Guglielmo Ciardi, to both of whom special rooms were assigned, is shown by the large number of paintings by them which appear in the list.

ART SCHOOL NOTES.

LONDON.—Miss Marianne H. W. Robilliard, the winner of the Biennial Gold Medal for Historical Painting at the Royal Academy, is, like that most famous of Academy medallists, John Everett Millais, the child of a Jersey father and an English-born mother. On her mother's side she is a descendant of Joseph Strutt, who won the Gold Medal for Historical Painting a hundred and forty years ago, and in this connection another interesting parallel may be noted. When Joseph Strutt received the Gold Medal from the hands of Sir Joshua in 1770, his fellow Gold Medallist in Sculpture was Thomas Banks, afterwards R.A., and Sir Edward Poynter, who, in his capacity of



"EXPULSION OF ADAM AND EVE FROM PARADISE"
BY ALFRED BUXTON
(*Royal Academy Schools, Gold Medal for Sculpture*)

Art School Notes

President, presented the medal to Miss Robilliard, is the great-grandson of Thomas Banks. In carrying off the Gold Medal for Historical Painting Miss Robilliard crowned a brilliant career at the Academy schools, where she had already gained among other awards the Turner Medal, the Creswick Medal, and the cartoon prize; and the skilful management of her *Dives and Lazarus* gives promise of a future of distinction. She has in this clever picture followed on general lines the interpretation of the parable according to Swedenborg and Archbishop Trench. The rich man with his pride and pomp represents the Jewish nation, and the outcast at his gate the despised Gentiles. The Jewish nation and Church had hitherto been the chosen custodians of the Word, but now the Gospel was to be preached to the whole world, and the child, toying with the hour glass and some peacocks' feathers, typifies the passing away of the old dispensation. Additional interest is given to the success of Miss Robilliard by the fact that she is the first woman-student to gain a Gold Medal and Travelling Studentship at the Royal Academy. The late Madame Canziani (Louisa Starr) and Miss Jessie Macgregor each in her year won the Gold Medal for Historical Painting, but not the Travelling Studentship, which was until 1879 a separate and distinct award. The first competition for the combined medal and studentship of £200 was in 1881, when Mr. Melton Fisher was successful.

Mr. Alfred Buxton, who carried off the Gold Medal and Travelling Studentship for composition in sculpture, was one of the most distinguished students at the Technical College (City Guilds), Finsbury, before he entered the schools of the Royal Academy two years ago. Mr. Buxton's well-deserved success is in a great measure due to the excellent training he received at the Technical College, where he worked eight years, at first under Mr. Wright and afterwards under Mr. Gilbert Bayes. An illustration of Mr. Buxton's admirably modelled relief, *The Expulsion of Adam and Eve from Paradise*, that gained him the gold medal, is given on p. 77. The third of the biennial Gold Medals and Travelling Studentships at the Royal Academy was gained by Mr. Harry Herbert Jewell for the best architectural design of *A Nobleman's Mansion in a Large Park, with Terraces down to the River*. There were eleven competitors for the prize of £40 for a design for the decoration of a portion of a public building, subject *A Hunting Scene, Classical or*

Mediaeval. This, like the majority of the painters' prizes at the Royal Academy, was taken by a clever girl student, Miss Hetty Muriel Bentwich. Miss Joan Joshua won the cartoon prize with a well-drawn and imaginative drawing of *A Female Allegorical Figure of Winter*; Miss G. M. Clark Kennedy the Creswick prize for landscape; and Miss L. A. E. Canziani (daughter of Madame Canziani named above) the Armitage prize for figure design in monochrome. The Turner Gold Medal and Scholarship of £50 for landscape, subject *Fishing Boats making for Safety in a Gale*, fell to Mr. Tobias Lewis, with Miss Hilda Lennard as *proxime accessit*; and the remaining prize winners included Mr. L. L. Swain, Mr. F. C. Mitchell, Mr. K. E. Wootton, Miss Madeline Barker, Mr. A. G. Wyon and Mr. F. J. Wilcoxson. Landseer Scholarships of £40 a year each were given—in painting to Mr. R. H. Greig, Miss D. W. Hawksley, Mr. T. Lewis, Mr. D. G. Shields and Mr. J. Williams; and in sculpture to Mr. N. A. Trent and Mr. F. J. Wilcoxson. W. T. W.

GLASGOW.—The extension at the Glasgow School of Art is now a *fait accompli*. The official opening was the occasion of quite a distinguished gathering, under the Presidency of Sir James Fleming, Chairman of the School for nearly a quarter of a century. On three nights a masque entitled "The Growth of Art" was given by students and friends, the book being the production of the talented and indefatigable Director Mr. Francis H. Newbery, and so popular was the piece that it had to be repeated each evening to crowded audiences. A dance, presentations, and other engagements were scattered over the five days' festivities, all to emphasise the importance of the event in the life of the School. The glance backward over seventy years of strenuous existence is interesting, forward it is encouraging. Artists earning the highest distinction in different realms of Art have graduated there, and now that it stands as the largest and one of the best equipped Art Schools in the Kingdom, the possibilities of distinction to students are greater. The architect, Mr. Chas. R. Mackintosh, a former pupil, has impressed his strong individuality on the building. At the same time the evidences of care and thoughtfulness in adapting the various parts to their special purposes are many and striking. The system of lighting has been carefully considered, and a novel kind of window introduced. The studios are large and

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well planned, and every possible facility is provided for careful study. A special feature of the celebrations was the exhibition of work by eminent artists who studied formerly at the School, or who have been identified with its work, including Sir James Guthrie, E. A. Walton, John Lavery, E. A. Hornel, Alfred East, George Henry, R. M. S. Coventry, D. Y. Cameron, and others. J. T.

EDINBURGH.—The first exhibition of students' work in connection with the Edinburgh College of Art, held in the galleries of the Royal Scottish Academy during the latter days of December, was an interesting display of the varied activities of the College. There are now 800 students attending the College, of which Mr. Morley Fletcher is the Director, a number which to all appearance will be further augmented when the College building is completed and the institution is in full working order. Meantime, the space available not being sufficient, work is carried on under many disadvantages. In time these will disappear and the College be one of the most completely equipped in the United Kingdom.

The North Room of the Academy galleries was fully occupied by the work of the sculpture section conducted under the superintendence of Mr. Percy Portsmouth, A.R.S.A. Here there was evidence that the relation of Sculpture to Architecture had been kept prominently in view, and many fine examples of ornament in the shape of clay sketches were shown, both as transcripts of plant or animal forms and where these were used as a basis for decorative design. One or two of the studies of the nude figure were very promising. The Great Room was crowded with the display of the section of Architecture, which is under the direction of Mr. John Watson, F.R.I.B.A. The exhibits included the drawings of the Edinburgh student who won the Pugin scholarship prize in 1908, and who had studied at the Architectural classes taken over by the College.

The Second Gallery was appropriated to the section of design supervised by Mr. William S. Black. This department of the College is the least complete, but there were many good specimens of elementary design, coloured designs for embroidery and stained glass, furniture drawings and studies in illumination and historic ornament. The remaining two rooms were occupied by the work of the students in the Drawing and Painting section, under the charge of Mr. Robert Burns, A.R.S.A.

Noteworthy were the many beautiful studies of still-life in groups of pottery and fruit, showing skilful arrangement and good colour. The life-class work showed a high average attainment both as to drawing, colour and tone, and altogether the exhibition as a display of purely class work was most encouraging and satisfactory. A. E.

REVIEWS AND NOTICES.

Gainsborough. By MORTIMER MENPES. Text by JAMES GREIG, R.B.A. (London: A. and C. Black.) £3 3s. net. The illustrations in colour, after the original paintings of Gainsborough, produced under the personal superintendence of Mr. Mortimer Menpes, by the process with which his name is associated, are of course the primary *raison d'être* of the sumptuous volume on the great 18th century master, which was one of the finest gift books of the recent season. It will at once be admitted that they fully justify yet another addition to the copious literature on the same subject already in circulation, for although they fail, as all their predecessors have done, to render adequately the distinctive brush work of the Suffolk master, they are certainly the most satisfactory renderings of many of his paintings which have hitherto appeared. The reproductions of the earlier portraits in which the artist's peculiarities of technique are far less pronounced than in his later canvases, especially those of the *Parish Clerk* and one or two of the Bath portraits, are, but for the shiny surface, practically fac-similes in miniature of the originals, and the *Musidora*, *The Blue Boy*, *The Honble. Mrs. Graham*, are also remarkably fine interpretations. In his letterpress Mr. Greig shows himself thoroughly familiar with and quotes largely from the standard works on Gainsborough already in circulation, including those by Mrs. Arthur Bell and Sir Walter Armstrong, against the latter of whom by the way he displays a strange animus, never letting slip an opportunity of questioning his statements; but except for a certain amount of original criticism always valuable from an artist, he adds scarcely anything that has not already been published, and he has not even attempted to give a complete list of Gainsborough's works, contenting himself with a list of the paintings and drawings not mentioned by Sir Walter Armstrong and of those that have been sold by auction since his book appeared.

Roodscreens and Roodlofts. By FREDERICK BLIGH BOND, F.R.I.B.A., and Rev. DOM BEDE CAMM, O.S.B. (London: Sir Isaac Pitman &

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Sons.) 2 vols., 32s. net.—Sir Walter Armstrong, in his recently published manual of the History of Art in Great Britain, remarks on the high state of perfection which our native artist-craftsmen attained in past ages, and the illustrations in these two volumes prove beyond doubt that wood-carving must be reckoned among the crafts in which this progress was shown. The bulk of the illustrations are from photographs and drawings of roodscreens and roodlofts found in the churches of Somerset, Devon, and Cornwall, with a sprinkling from other districts in this country and elsewhere, and many are the exquisite examples of the mediæval wood-workers' skill which they bring before us. In the first volume Mr. Bond contributes a lengthy essay, the result of many years' close investigation of the subject, on ecclesiastical screen-work in general, tracing its evolution from the pre-Christian period onwards, and showing how when wood at first came into general use in connection with ecclesiastical architecture the design perpetuated the traits appropriate to stonework, and did not become fully emancipated till the fifteenth century. This essay is followed by a descriptive list of all the surviving and recorded screens in Somersetshire, where they present a much greater variety than is to be found in other parts. In the second volume the principal space is allotted to screens in Devon and Cornwall, and in conclusion a carefully compiled list is given of more than 2,000 examples of screen-work in the churches of England and Wales at large. It need hardly be said, that a work such as this appeals not only to the student of ecclesiastical archaeology, but also to the present-day designer and worker in wood.

One Hundred Masterpieces of Sculpture. By G. F. HILL. (London: Methuen.) 10s. 6d. net.—We would recommend this book to students of the history of sculpture. If they have any general knowledge of the subject to go upon it will carry them from point to point in the transitions through which the art of sculpture passed from Greece and Rome to Christian hands. They will find the very carefully made illustrations of the greatest assistance in establishing in their memory the characteristics of which the text treats so well.

Wanderings in the Roman Campagna. By RODOLFO LANCIANI. (London: Constable & Co.) 21s. net.—The new volume from the pen of the learned Commendatore Lanciani, who is already responsible for over four hundred important publications, contains far more than its unpretending title implies, for it gives a very complete history of the Campagna di Roma from the time of

the mythical King Saturnus to the present day. It is moreover enriched with a very great number of excellent illustrations, amongst which are specially noticeable the reproduction of the fine sarcophagus found in the Via Collatina in 1908, a true masterpiece of sculpture, supposed to date from the time of Trajan; the *Citharea de Apollo*, from the Villa of Voconius Pollio, a wealthy landowner of the second century A.D.; the *Bust of Anacreon*, from the gardens of Cæsar; and the grand *Group of Ancient Olive Trees*, from the garden of Hadrian's Villa, that was for twenty years under the care of Lanciani himself, and of which he speaks in terms of loving enthusiasm. Dividing his subject in a somewhat original manner, his chapters being named after Saturn, Horace, Hadrian, Gregory the Great, Cicero, Pliny and Nero, the commendatore skilfully weaves into a narrative of absorbing interest contemporary references to and descriptions of the events recorded and the results of the excavations that have been carried out from time to time, some of the more important under his own direction, giving special prominence to anything that can throw light on various historical and archaeological problems that still elude solution. Among other typical examples of his power of forging together in their proper sequence widely scattered links of evidence, may be named his clear refutation of the claims of the Abbey of Grottaferrata to be connected with Cicero's Tusculanum, and the able reconstruction of the complex personality of Nero, of whom it is said, "he seems to have had a double nature, one half of which was generous, poetic, artistic, musical, while the other was utterly depraved."

The Arts and Crafts of Ancient Egypt. By W. M. FLINDERS PETRIE, D.C.L., etc. (Edinburgh: London: T. N. Foulis.) 5s. net.—This little handbook gives a brief but very interesting and instructive account of the sculpture, architecture and other arts and crafts, such as metal work, pottery, furniture, jewellery, practised in Ancient Egypt at various periods, typical examples of which are given in the illustrations. These number 140 in all, many of them having been taken by the learned author expressly for this volume, and they show that not only craftsmanship but art in the true sense of the word reached a high pinnacle of excellence in Egypt of old.

The Indian Craftsman. By ANANDA K. COOMARASWAMY, D.Sc. (London: Probsthay & Co.) 3s. 6d. net.—This little work, though it has not the advantage of illustration, is nevertheless worthy

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of careful study on account of the light it throws upon the organisation of the crafts in India, Ceylon and adjacent countries. In various respects, and especially as regards the guild system, which has long been in operation in the East, these conditions resemble those of European countries in early mediæval times, but always the religious element exercised a greater influence in India. On this point the author's chapter on "Religious Ideas in Craftsmanship" provides instructive reading.

The Mediæval Hospitals of England. By ROTHA MARY CLAY. (London: Methuen.) 7s. 6d. net.—To the valuable series of the antiquary's books Miss R. M. Clay has added a most interesting work upon mediæval hospitals which contains much useful information concerning the foundation and constitution of the various charitable institutions, both civil and ecclesiastic, in the Middle Ages, and also about a fearful malady which is now happily unknown in England—leprosy. The work is well illustrated, and the Bishop of Bristol has contributed a Preface.

Chats on Old Silver. By E. L. LOWES. (London: T. Fisher Unwin.) 5s. net.—This is a useful addition to the series of "chats" upon various subjects already published. The author deals first with marks and makers, following this with chapters on ancient and mediæval gold and silver, but the major portion of the book is devoted to a *résumé* of the history and styles of English gold and silver work. The work is well illustrated with sixty-two plates in half-tone and one in colour.

Black and White. By STEVEN SPURRIER. (London: George Rowney & Co.) 1s. — Mr. Spurrier's little book may be recommended to the student whose ambitions lie in the direction of black and white illustration. It is full of information about materials and methods of drawing and reproduction. There is, too, a brief history of the developments of modern black and white art, and descriptive criticisms, always in good taste, of the work of many of the best known of the contemporary illustrators of Mr. Spurrier, whose book, simply and naturally written, is a proof that a technical work need not be dull reading. The spelling of the names of some of the artists mentioned should be revised in any future edition of *Black and White*.

Die Anfänge des Deutschen Kupferstiches is the title of the second volume of the series of volumes edited by Dr. HERMANN VOSS, and published by Messrs. Klinkhardt & Biermann, of Leipzig (Mks. 15), under the general title "Meister der Graphik." It deals generally with the earliest

period of line engraving in Germany, and in particular with the work of the master known as "E. S." Practically all these early German engravers are known only by names descriptive of their principal works, such as The Master of the Death of Mary, The Master of the Love Gardens, of the Mount of Calvary, of the Playing Cards, and so forth; and, as Herr Geisberg tells us in his preliminary treatise, four-fifths of these plates represented religious themes. This volume is an interesting and valuable contribution to the history of engraving, not only because of the investigations the author has undertaken in connection with it, but also because a large number—about one-half of the 120 collotype reproductions in it—are now published for the first time.

We have received from Messrs. A. & C. Black a copy of the new issues of *Who's Who* (10s. 6d. net) and the companion volumes *Who's Who Year Book* and *The Writers' and Artists' Year Book* (1s. net each). These reference books have so thoroughly established their hold on the public that any eulogy of their serviceableness would be superfluous. *The Englishwoman's Year Book and Directory* for 1910, which is published by the same firm at 2s. 6d. net, calls for special praise on account of the very able way in which it has been written and edited. The matter throughout has been brought up-to-date; certain sections have been re-arranged and new ones added (e.g., Music).

Whitaker's Almanac for 1910 (2s. 6d. net) contains just on a thousand pages, counting the advertising matter. There is probably no other Almanac which by the time December comes round shows so many signs of use as *Whitaker*.

Messrs. George Rowney & Co.'s neat little *Artists' Almanac*, in cloth binding (6d.), contains, in addition to a diary, a great deal of information about art societies in London and the provinces which will prove serviceable to artists.

Messrs. William Morris & Co., Ltd., of Ruskin House, Westminster, send us a copy of a new catalogue they have prepared in which illustrations and particulars are given of the various classes of fittings produced by them. The firm makes a speciality of steel casements and casement fittings of different kinds, and also of stained-glass windows and panels, leaded lights, etc., suitable for buildings of all kinds, this latter class of work occupying the bulk of the 200 pages of the catalogue. Architectural metal work in general is made by the firm which enjoys a good reputation for substantial workmanship and excellence of design.

The Lay Figure

THE LAY FIGURE: ON THE CLAIMS OF THE CRAFTSMAN.

"I wish someone would explain to me," said the Craftsman, "what sort of person is really entitled to be called an artist. How would you define an artist? Who or what is he?"

"Everybody is an artist nowadays," laughed the Man with the Red Tie. "Cooks are artists, so are hairdressers, music-hall performers, house painters, dressmakers—anyone and everyone in fact."

"I was not thinking so much of the people who assume the title whether they have a right to it or not," returned the Craftsman. "I was wondering rather why it was commonly given to some men and withheld from others, who, as it seems to me, might fairly claim it."

"Surely the artist is the man who exercises his imagination and his technical skill in the production of things that are beautiful," broke in the Art Critic. "The title is given him because he possesses the creative faculty and applies this faculty to artistic purposes. All inventors are not artists, of course, but a man is not an artist unless he has very definite powers both of invention and expression."

"Quite so," replied the Craftsman; "that is a definition I am quite willing to accept. But here comes the point that rankles in my mind—why are art workers always spoken of as if they were divided into two classes, artists and craftsmen? Is not the craftsman an artist?"

"Certainly he is, if he satisfies the conditions I have just laid down," cried the Critic. "The designer who can make the things he imagines is emphatically not less an artist than the painter or the sculptor."

"And the distinction of which our friend complains is a false one made by people who do not understand what art means," commented the Man with the Red Tie. "It is simply a proof of the popular narrow-mindedness."

"I should call it rather a proof of popular respect for a false convention," said the Critic. "It has become the fashion to give the title of artist almost exclusively to painters, and so closely is this fashion followed that I believe a great many people of apparently normal intelligence would be quite surprised to hear even a sculptor spoken of as an artist."

"Then what hope is there for the craftsman?" asked the Man with the Red Tie. "How can he expect to have his right position recognised?"

"We need never give up hoping for the correction of a popular error," answered the Critic. "Even a fashion can be changed if its absurdity can be made sufficiently evident."

"There is the difficulty," sighed the Craftsman. "You have got to make the public realise that they are following an absurd fashion; and to convince people that they have been making fools of themselves is an uphill game. I am much afraid that this implied contempt for the craftsman is due to a general undervaluing of the work to which he devotes himself."

"No doubt," replied the Critic. "But this deprecatory attitude towards artistic craftsmanship is not necessarily permanent, and I think that even now there are signs of amendment. A growing section of the public is interesting itself in other kinds of art work besides painting, and the influence of the craftsman is increasing. As he gains in influence so he will rise in the popular estimation."

"He will have to rise far before he takes his right position in this country," objected the Craftsman.

"Not so far as you think," said the Critic. "There is already a very sincere appreciation abroad of the importance of the art work which is being produced here, and we may fairly claim to have inspired more than one foreign movement in design and craftsmanship. But I admit that a good deal more could be done in this country to encourage the development of the applied arts. I would like, for instance, to see our national and municipal museums acquiring regularly examples of modern craftsmanship—there are many things created year by year which are quite worthy to be placed beside the work of the ancient craftsmen—and I would like to see collectors diverting some of their attention from the battered relics from the past ages to the quite as admirable productions of their contemporaries. It would please me also to find that people had ceased to regard the worship of dubious pictures by old masters as the one certain and infallible proof of enlightenment. But I believe that all these things will come."

"What, may I ask, are the grounds for your belief?" inquired the Craftsman.

"The excellence of modern craftsmanship," replied the Critic. "Good work will always convince if you allow time enough for its influence to be properly felt and for its character to be generally understood. But of course you must keep up your standard."

THE LAY FIGURE.

Albert Goodwin, R.W.S.

THE ART OF MR. ALBERT GOODWIN, R.W.S. BY A. LYS BALDRY.

THERE are two large sections into which the great mass of landscape painters can be divided—the men who paint nature as she is, faithfully and in detail, and the men who use her suggestions as the foundation for pictorial abstractions, in which strict reality is subordinated to the expression of a personal sentiment. The first type of artist is dependent for his success upon his selective sense. If he has the power to recognise which of the subjects he sees is really paintable, and to choose out of the material presented to him just what is wanted to make an attractive picture, he will please his public and will produce work that is sufficiently convincing. If his taste, however, is imperfect and his vision is not under the control of his intelligence, if he is more ready to insist upon fidelity in the representation of facts—any facts—than upon the accurate rendering of actualities which are æsthetically interesting, his work will be neither pleasing nor convincing. It will,

no doubt, have a marked degree of photographic truth, but, like much ill-considered photography, it will only prove how easy it is to waste labour on motives which are unworthy of glorification by means of art. He will fail first because he has chosen his subject unwisely, and secondly because he has been unable, through lack of imagination and in consequence of his habit of setting down uncompromisingly what is before him, to perceive what possibilities of artistic suggestion and adaptation that subject may possess.

The other type of artist uses his selective sense in a different way. He seeks not so much for the ready-made subject that he can reproduce bit by bit and detail by detail on his canvas as for one that sets him thinking, one that he can build upon and develop. Nature is to him the source of his inspiration, the exciting cause by which his imagination is stimulated into activity; and she rouses in him the desire to record the impression she has made upon him. He sees her not literally but through the medium of a creative temperament which is not content to take things merely as they are. This temperament influences him in his



“THUN” (CHALK DRAWING)

(By permission of Messrs. Leggatt Bros.)

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BY ALBERT GOODWIN, R.W.S.

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work from beginning to end; it affects him in his choice of motives, it affects him equally in his manner of dealing with them. It makes him respond to suggestions which impress him rather by their possibilities of transcription than by their fitness for exact representation, and it induces him to colour all his transcriptions of nature with that particular sentiment to which he is instinctively inclined.

This sentiment may be simple or complex, it may be dramatic, decorative, delicately poetic or vigorously romantic, it may be gentle or robust, it may vary greatly with the variation in the artist's moods, and it may change in character under the influence of new impressions. But in all its phases, if it is the product of a temperament that is strong and independent, it will be definitely personal and always to be recognised as part of the character of the man who is making assertion of his artistic convictions. At its worst, this sentiment may lapse into a convention, into the repetition of certain tricks of expression, and into

a monotonous harping upon a few notes; at its best, however, it will become a great guiding principle in an art that is commandingly persuasive and unfailingly convincing because it is strong, certain, and, above all, original both in conception and execution.

Of all the painters who have worked consistently under the domination of a sentiment the greatest beyond doubt is Turner. No other man ever had his power of exact vision, his capacity to represent nature exactly as she is; and yet no other man ever approached him in the ability to translate what he saw into something entirely personal. Whatever he touched he glorified by investing it with a sentiment nobly dignified and exquisitely refined, and by transmuting things obvious and commonplace into jewels of inestimable value. In everything he painted he seized unhesitatingly upon the opportunities which the subject afforded for the expression of his own aesthetic feeling, and he used its possibilities with infinite resource. Selection in his case meant the choice of a motive



"BOSTON, LINCOLNSHIRE" (WATER-COLOUR)

(*In the possession of Miss McGhee*)

BY ALBERT GOODWIN, R.W.S.



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The Fine Art Society.)

"*BRISTOL*," FROM THE WATER-COLOUR
DRAWING BY ALBERT GOODWIN, R.W.S.





"MONT ST. MICHEL" (WATER-COLOUR)

(By permission of Messrs. Leggatt Bros.)

BY ALBERT GOODWIN, R.W.S.

which he could expand and amplify, upon which he could build a wonderful superstructure of imaginative suggestion, and to which he could give endless subtleties of interpretation; that this motive should be a paintable one in the way required by the faithful realist was not in his view essential, all he desired was that it should give him scope for the exercise of his intelligence and his taste, and that it should be capable of translation into that personal idiom which he was accustomed to use.

It is because he approaches his art from Turner's standpoint and with much of that incomparable master's sensitiveness that Mr. Albert Goodwin has so high a place among the living painters of what can be called imaginative landscape. A follower of Turner he certainly is not, in the ordinary sense of the word; he does not imitate the technical devices of his great predecessor, and he does not try to reproduce his characteristics of manner. But Mr. Goodwin's attitude towards nature is, like that of Turner, one of receptiveness to impressions, and one of readiness to allow sentiment to have its full effect in determining the direction of

his effort. Shrewd and close observer as he is, he cannot by any means be called a realist, and he does not lay himself open to the charge of neglecting the larger essentials while he is worrying himself over trivialities. He has acquired the power to analyse and dissect his subject and study it part by part, but yet in rendering it pictorially to use this analysis and study only to give firmness of construction and coherence to a delightful fantasy. He does not obtrude his knowledge, but to it are due, nevertheless, some of the finer qualities of his accomplishment.

By the possession of this knowledge he is enabled to enter as closely as he desires into the spirit of nature and to overcome her apparent elusiveness without running any risk of losing touch with the facts which must form the basis of his work. There is no fear of his becoming vague or uncertain in his expression when he gives free rein to the promptings of his temperament; he can allow himself full license to assert his individuality and to show just what is the impression that nature has made upon him, because he has fixed clearly the boundaries beyond which he

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knows it would not be wise for him to stray. Within these boundaries there is ample room for the full growth of all that is best in his art ; they do not cramp him, they do not shut him off from anything that he needs for the proper evolution of his artistic intention ; all that they do is to guard him from that purposeless wandering to and fro which so many artists mistake for freedom and which leads them often into utter waste of their powers.

Mr. Goodwin's art, however, restrained as it is in manner and controlled as it is by wholesome and well-balanced sentiment, is markedly free from mere conventionality. He is a painter with an unusual breadth of view and with an exceptional willingness to handle any sort of material that nature may offer him if it will afford him sufficient chances of gratifying his desire for a particular kind of achievement. That he prefers one class of subject to another, or that he wishes to specialise in any one aspect of nature, no one who knows his work would ever feel inclined to suggest ; he is, on the contrary, extraordinarily catholic in his selection and surprisingly impartial in his judgment of pictorial motives. But the material must be

capable of receiving fully the stamp of his personality and of conveying a clear impression of some one of nature's moods ; it must have adaptability and be susceptible of a considerable degree of imaginative treatment.

Indeed, in all Mr. Goodwin's paintings the subject, as it is popularly understood, is of comparative unimportance ; it is the way in which he deals with it that counts. His real motive may be an effect of quiet sunlight or of misty half-veiled illumination, it may be a grey dawn or a stormy sunset, or again it may be the working out of a decorative pattern of lines and masses which has been suggested to him by something he has seen ; it is always something beyond the mere arranging of plain facts that he is striving after—some touch of poetry, romance, or drama, some quality of decoration or some manifestation of his æsthetic perception of nature's meaning. The subject is only a framework which he fills up and overlays ; it is the premise upon which he builds the argument that leads him to his artistic conclusion.

The way in which he uses a subject is particularly well shown in the three examples of his work which are reproduced here in colour—and it is



"THE TOWER OF LONDON" (WATER-COLOUR)

(By permission of the Fine Art Society)

BY ALBERT GOODWIN, R.W.S.



“TORRE DELL’ ANNUNZIATA, NAPLES.” FROM A
WATER-COLOUR BY ALBERT GOODWIN, R.W.S.

(In the possession of William Vivian, Esq.)

Albert Goodwin, R.W.S.



“VENICE”

(In the possession of William Vivian, Esq.)

BY ALBERT GOODWIN, R.W.S.

shown the more effectively because each of these reproductions illustrates a different phase of his practice. The *Westminster* is not a representation of a familiar London landmark or a piece of painted topography; it is a record of a dramatic episode in nature. The towers of the Houses of Parliament certainly localise the scene, but they add nothing to the real interest of a picture the motive of which is purely the realisation of the

glories of an amazing sunset, and the setting forth of the climax in a romance which nature has invented. The *Bristol*, on the other hand, is not a drama, but a decoration exquisitely adjusted and lovely in its quiet grace—a pattern of delicately treated lines which, despite its actual complexity, has the appearance of absolute simplicity. The *Boat Builder's Yard* strikes yet another note, a gentle note of nature's poetry; it has no intentional



“CASTELLAMMARE”

(In the possession of William Vivian, Esq.)

BY ALBERT GOODWIN, R.W.S.

Albert Goodwin, R.W.S.



“APPLEDORE, NORTH DEVON” (WATER-COLOUR)
(*By permission of Messrs Leggatt Bros.*)

BY ALBERT GOODWIN, R.W.S.



“CANTERBURY”

(*By permission of the Fine Art Society*)

BY ALBERT GOODWIN, R.W.S.

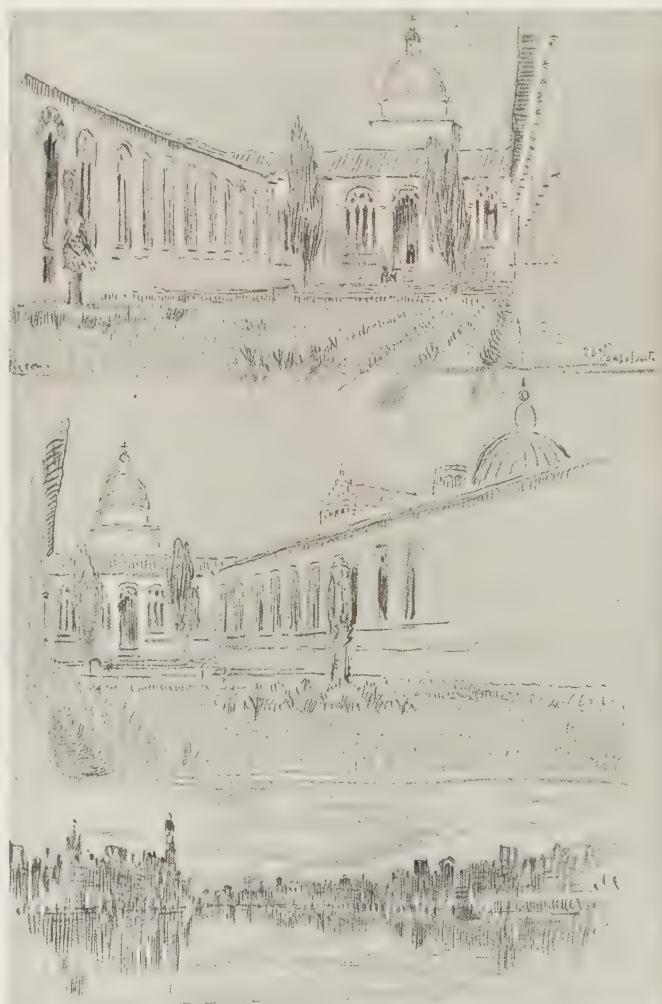
Albert Goodwin, R.W.S.

ingenuity of design and no deliberate assertion of a dramatic purpose, but it has amply the charm of nature's restfulness and peace. In each of these it is her mood and her sentiment that the artist has felt and adopted, and it is the influence she has exercised over his temperament that gives character and significance to his work.

So with all the other paintings which have been selected for reproduction, each one has its plain intention and its evident sentiment, quite apart from any interest it may possess as a study of a locality. *The Tower of London*, *Mont St. Michel*, *Boston*, *Lincolnshire*, and *Venice—a Sunset*, are merely the unnecessary names—or, at all events, necessary only for purposes of identification—given to translations of nature which owe the whole of their importance to the use the artist has made of the suggestions she has laid before him. The *Torre dell' Annunziata*, *Castellammare*, *Appledore* and *Thun* are fascinating essentially because their motives have been susceptible of decorative adaptation and have impressed the artist by their possibilities of conversion into rhythmical designs. Even the *Canterbury*, with its greater need of topographical exactness, has not been denied its due measure of personal interpretation. In them all, indeed, it is not the subject that has dominated Mr. Goodwin, but Mr. Goodwin who has controlled the subject, and has made it temperamentally and artistically what he pleased—or rather what he, as a lover and student of nature, believed to be most surely in keeping with her spirit and most strictly in conformity to her intention.

There is the whole secret of his great success as an artist—he loves nature and studies her unceasingly. He sees that to be a servile copyist of concrete facts would be actually disrespectful to her, because it would signify a feeble understanding of her ways and at best a half-hearted appreciation of her teaching. She shows him how the literal realities can be changed in aspect by the witchery of atmosphere, the illusion of lighting, and the tenderness or the majesty of aerial colour; she

lets him see how she can vary illimitably her own creations, and present them to him under ever-changing conditions. To remain blind to such lessons would imply on his part a strange want of sensitiveness or a quite indefensible belief that he knew better than his teacher, and certainly he neither lacks the power to respond to inspiring impressions nor is he oppressed by any conceit about his capacity to do without nature's guidance. He can be exact enough when the occasion arises, as his beautifully precise and careful pencil drawings prove, but he can at the right moment be as elusive as nature herself and as adaptable to the demands made upon him. Therefore, amazingly prolific artist as he is and markedly individual as his technical methods always are, he has been able to avoid entirely that tendency to get stereotyped

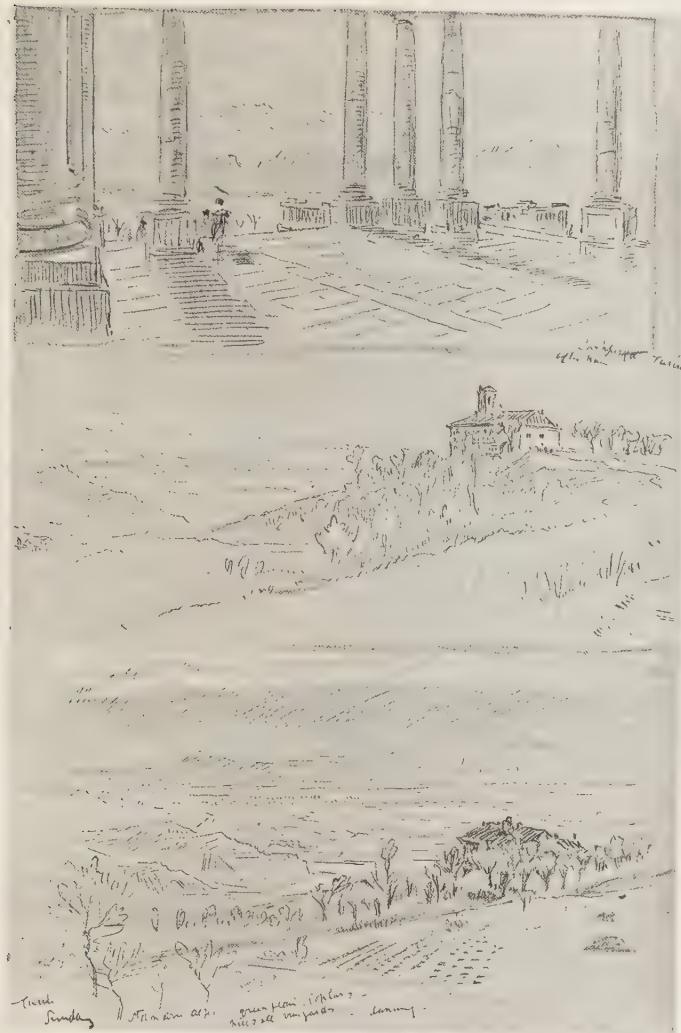


A PAGE FROM MR. ALBERT GOODWIN'S SKETCH-BOOK
(By permission of the Fine Art Society)



"BOATBUILDER'S YARD, RYE." FROM THE WATER-COLOUR DRAWING BY ALBERT GOODWIN, R.W.S.

Contemporary Japanese Painting



A PAGE FROM MR. ALBERT GOODWIN'S SKETCH-BOOK
(By permission of the Fine Art Society)

which is constantly threatening the man who allows his receptivity to become dulled, and substitutes a rigid mannerism for sensitive executive expression. Mr. Goodwin is a master of many methods, and whatever the medium he may be using—he works with equal skill in oils, water-colour and black-and-white—he manages it with thorough understanding of its capabilities. In his water-colours especially he shows an astonishing variety of qualities, but this variety comes from his sense of fitness, from his appreciation of the need for maintaining a right relation between mechanism and subject matter in artistic production, and not from any uncertainty about the management of details of craftsmanship. Indeed, uncertainty is nowhere to be detected in his art; few artists are so sure of themselves.

CONTEMPORARY JAPANESE PAINT- ING. BY SEI-ICHI TAKI.

IN contemporary Japanese painting there run two conflicting currents, the one struggling to conserve the methods of the old tradition, and the other to work out a style more in consonance with the demands of the age. The advocates of classicism are represented by many different cults, such as—to enumerate those existing at the commencement of this era—the Maruyama, the Shijō, the Tosa, the Kanō, the Kwōrin, and the Chinese Schools. Of these, by far the most influential and popular has been the Chinese School followed by the Maruyama and the Shijō, the rest only surviving under the shadow of their past reputations. In general we may say that the chief exponents of the Conservative or Old Schools to-day are men of mature age, and only in few instances are they men of a later generation. On the other hand, the organization of the New School is, as yet, but tentative; many and various methods have been proposed and put to the test of experiment, but the final and satisfactory solution has so far not

been forthcoming. A little over twenty years ago a revival of interest made itself felt in the long-neglected field of art—long neglected because the national mind had up to then been engrossed in more practical affairs of life which had been passing through a great revolution under Western influences. It was then that the Japanese began to turn their thoughts to that art which had been the glory and pride of their forefathers, and to express their views with eagerness on the subject. Then there arose a cry that something different from the art of the older schools should be invented and that even the followers of the native and Chinese Schools should pursue their studies with an eye to freshness and novelty, and with a mind catholic enough to assimilate the good qualities of Western painting. Thus the New School came into existence.

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"SPRING MOUNTAINS"



"AUTUMN MIST"



"SUMMER MOON"



"AFTER RAIN"

FOUR "GLEN" STUDIES BY KŌGYŌ TERASAKI

For nearly twenty years or so has the artistic world of Japan been struggling between these two opposing currents, with the result that, for a time, everything was thrown into a state of chaos, and that nobody knew how and where the matter would ultimately settle itself. While Old-School paintings, executed as they are after the old familiar canons, are comparatively free from undue eccentricity and grotesqueness, to say nothing of their perfect adaptability as decorations for native houses, they are, on the other hand, liable to fall into formalism or mannerism. Ten years ago, or a little earlier, there still survived in the Old School a few of what might be called great masters; but, at present, those who then passed for painters of only secondary class occupy the seats of first-grade artists. The apostles of the classic schools, in defiance of the attitude taken up by the advocates of a new style, seemed averse to anything fresh and novel, and contented themselves with putting out tame and conventional pieces of work.

Meanwhile the New School rose steadily to eminence, a rise due partly to the encouraging sympathy of the

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critics of those days, but principally to the powerful influence of the late Mr. Gahō Hashimoto. He was originally of the Kanō School, but later originated a new manner of painting and a style of his own. A man of ideals and aspirations, he taught both at the Tōkyō Fine Art School and at his own private institution, and thus drew many new aspirants into the fold of the New School. He had had a good training in classicism, and used the new style with proper restraint; hence he was saved from the production of those absurd pictures which have sometimes come from the pencils of inexperienced novices of the school. Presently clumsy imitators of Gahō's style, in sheer opposition to that of the Old Schools, brought out monstrous pictures under cover of what they called realism or the Occidental style. This class of crude production was then joyfully welcomed by younger students and ill-advised critics, but was never approved of by the truly artistic instincts of the public. Foreign students of Japanese art especially showed little sympathy for these creations, marred as they were by clumsily imitated exotic traits, and often secretly remarked with chagrin, "How in the world can Japanese painters put their hands to so ungrateful a task, when they have such excellent classic art of their own?" These earlier aspirants of the New School, in spite of their pretensions to realism and the Western style, could not, after all, attain to such excellent naturalistic graces as were developed generations ago by Hokusai and Hiroshige.

As already mentioned, the Old Schools are effete with mannerism, while the New School has been running into wild eccentricity. In truth, for the last twenty years or so, there have been produced no Japanese paintings worthy of the name. Judging from the present state of things, the Old Schools, as they are now understood, seem to be already in the last stage of decadence with no possible hopes of recovery. And this is not to be wondered at, when it is known that the Old-School painters of the present day, while pretending to have fathomed the secrets of our classic art, have not really dipped into its very heart and spirit. On the other hand, the New School has failings of its own which cannot be tolerated, but it commends itself to our hearty approbation so far as it attempts to approach closer to nature and to develop art in keeping with the progress of learning and

knowledge. Its aspirations are good and right, but it has erred in its choice of means wherewith to accomplish its ends. And this is why the New School has not been able to produce works worthy of consideration.

The rivalry between the Old and the New Schools is a singular phenomenon in the artistic society of Japan to-day.

Again, contemporary Japanese paintings may be distinguished from the point of view of their local relations. Artistically speaking, Tōkyō is one centre and Kyōto is another. With the advantages of artistic culture under the generous patron-



"A DANCING GIRL"

BY SEIHŌ TAKENOUCHI

Contemporary Japanese Painting

age of the Tokugawa Shogunate for upwards of three centuries, and what is more, being now the Imperial capital, Tōkyō may be looked upon as the centre of Japanese fine arts. The position of Kyōto is scarcely less prominent, for though now second to Tōkyō, it had for a thousand years or more been the seat of the Imperial residence, and hence the centre of culture. In all ages the fine arts have flourished there, and even to-day it still nobly holds its own as the centre of artistic life. Indeed, in some respects its arts are possessed of superior peculiarities. All sorts of schools exist in Tōkyō,

In due course of time the encouragement and promotion of fine art became a subject of universal interest, and at last the government took the matter in hand. The year before last the Mom-bushō (Department of Education), at the instance of the then Minister, Baron Makino, decided to hold thenceforth an annual exhibition of modern art works. This was the first official exhibition of the kind ever held in this country, though there have already been several private exhibitions of a similar kind. Special provision was also made for purchasing worthy exhibits with government funds,



"A SUMMER SCENE IN SHIOBARA"

BY SHUNKYO YAMAMOTO

the New School being especially strong. Kyōto, on the contrary, is a stronghold of conservative painters, and though there are some "moderns" there, they appear to trace their origin to their brotherhood in Tōkyō. Kyōto took precedence of Tōkyō in the timely attempt to compromise between the styles of the Old and New Schools. Again, in the old Imperial capital the Old Schools, notably the Maruyama and the Shijō, are still in unusual vigour, with the result that even young artists with modern ideas are often tempted to follow their conventions. If Tōkyō painters have occasionally let themselves run to something extraordinary and radical, they have at times dared to launch out into undertakings that are free and healthy. Kyōto painters, again, incline to painting chiefly nature subjects, whilst their brethren in Tōkyō take to the human figure as well as to nature painting. In colouring, Tōkyō painters in general, and some members of the New School in particular, are more dextrous than their fellow-professionals in Kyōto. Colours from the hands of the latter are often somewhat monotonous and sombre, but to compensate for these disagreeable chromatic qualities they have a distinctive superiority in the vigour of the strokes. In short, they are less liable to the common weakness of New-School painters in Tōkyō, who too often ignore strength of touch and lay undue stress on colouring. In the manner of expressing brush power, however, even Kyōto artists cannot be said to be free from fault, for in this direction their work is often wanting in variety.

and thus to give some incentive to the followers of art. The present Minister, Mr. Eitaro Komatsu-bar, has also been doing much for the successful carrying out of the undertaking initiated by his predecessor. The exhibitions are arranged in three departments, *i.e.*, Paintings of the Japanese Schools, Paintings of the Western School, and Sculpture. The exhibition in 1909 was held for little over one month, from October 15th to November 24th. In the exhibition of the preceding year the native paintings were by no means all that could be desired, owing to a disagreeable episode arising out of a complaint made against some of the judges. As a matter of fact, Tōkyō painters made rather a poor show beside those of Kyōto, of whom two or three especially added great lustre to their local exhibits. Better results were shown in the native-style paintings in last year's exhibition, at which Tōkyō painters seem to have been a little more successful, though on the Kyōto side, too, there were several noteworthy pictures. At all events, the excellent results of the last exhibition have proved beyond dispute the beneficial influence of such exhibitions for the promotion of the pictorial art of the native schools.

It was, indeed, gratifying to see success, moderate though it was, dawning upon the horizon of contemporary Japanese painting. Mr. Kōgyō Terasaki's landscape pieces, entitled "Four Glen Studies," merit the foremost mention. He treated the subject under the following four separate headings: *Spring Mountains*, *After Rain*, *Autumn Mist*, and *Summer Moon*, all these pictures show-

Contemporary Japanese Painting



"A SNOWY LANDSCAPE"

BY SUIUN KOMURO

ing some distinct traits of the Tosa and Chinese Schools, though in treatment distinctively individualistic. The fine qualities of the classic methods are here adequately and harmoniously combined and blended. The forms of the natural objects and the scenes chosen are delightfully natural, there being nothing conventional about them. The scenes treated in these paintings are such as may be frequently found in the eastern part of Japan. As regards perspective, the present work shows a distinctively new feature—new, that is, when compared with contemporary pictures of the Old Schools. The style of treatment is eclectic, appropriately mixing together and blending the methods of both schools. Mr. Kōgyō Terasaki is at present Professor at the Tōkyō Fine Art School, and was one of the judges of the exhibition. He was born in 1886. He first studied the Kano style, later the Chinese methods under Sui-an Hirafuku and Hakuryū Sugawara; but, in the end, set himself to work out a style of his own by a close study of ancient Chinese and Japanese masterpieces. At the time when the late Mr. Gahō Hashimoto stood at the head of the New School, Professor Terasaki worked with him for the promotion of the same cause. Gifted with remarkably clever hands, Professor Terasaki excels in such paintings as require a vigorous touch. Moreover, as the styles he originally learned were of the Kanō and Chinese Schools, both of which lay so much stress on vigour and precision of stroke, he stood in this respect far above most disciples of the New School, who were indifferent to the proper delineation of form and aimed only at colour effect. Some people seem to think that after the death of Gahō there have been no landscape painters worthy of notice, but in our opinion the landscapes by Kōgyō Terasaki in the last exhibition cannot only hold their own with similar productions by Gahō, but in grace of tone are even superior.

As a typical native painting, which also represents the Kyōto painters of the New School, may be mentioned *A Dancing*

Contemporary Japanese Painting

Girl, by Mr. Seihō Takenouchi. Kyōto has a proverbial reputation for fair maiden dancers. In his present picture Mr. Takenouchi has copied, as it were by a snap-shot, the most important movement of the dance. While rendered with comparatively few strokes, the attitude of the figure is as natural as it can be, and Japanese painting is singularly happy in this kind of rendering. Mr. Seihō Takenouchi was born in Kyōto in 1861. He began his artistic studies about 1881 in the atelier of Bairei Kōno. At first, therefore, he tried a style which was related to that of the Maruyama or the Shijo School. He is naturally very clever in the manipulation of the brush, and fond of delineating the light, simple features of nature. He has paid one visit to France in quest of artistic inspiration, but he is not one of those that blindly imitate foreign ways. In truth he is one who conscientiously studies the means by which Japanese painting can be brought in closer touch with nature—an object so successfully achieved by our masters of bygone ages. And he has succeeded fairly well in his laudable attempt. His mode of treatment is, however, of purely classic origin. It must be owned that this picture seems to have been more a work of momentary inspiration than the result of deliberate conscientious study. One might almost wish that he had exhibited a work of a weightier character. One thing is certain, that in the present day Mr. Takenouchi is probably the only Kyōto painter who can hold his own against Mr. Terasaki, when it comes to facility with the brush. Mr. Takenouchi is Professor at an Art School in Kyōto, and was also one of the judges in the exhibition.

Another Kyōto painter, who like Mr. Takenouchi, has recently risen to eminence, is Mr. Shunkyo Yamamoto, whose *Snow-clad Pines* in the exhibition two years ago brought him well-merited distinction. His last exhibit was not so good as the previous one, but none the less it tellingly brought out his characteristic excellences. The work referred to represents scenes in Shiobara, a district noted for romantic scenery. The scenes were presented according to four seasons, the one here shown illustrating a summer landscape. Mr. Yamamoto excels in minute finish, as Mr. Takenouchi does in economy of strokes. Also his manner of treatment, though it does not display the same skilful combination of classic traits that was so successfully attempted by Mr. Terasaki, yet gives ample proof of a powerful hand. The accompanying painting won no small applause from appreciative spectators, who were especially impressed with the striking rendering of water rushing over rocks. Mr. Yamamoto is forty years old, and in his earlier years had the advantage of personal instruction from Bunkyo Nomura and Kansai Mori. Like Mr. Takenouchi, he has taken a trip to Europe, and is likewise Professor in an Art School in Kyōto, and was a judge in the last exhibition.

We now come to a younger painter—younger, that is, than any of the three artists already noted. We mean Mr. Kokkwan Otake, who showed in the last exhibition a painting entitled *Taken by Surprise*, painted on a pair of folding-screens. The subject portrays old-time warriors about to go forth to meet an enemy who had assaulted them



“TAKEN BY SURPRISE” (SCREEN PAINTING)

BY KOKKWAN OTAKE

Contemporary Japanese Painting



"TAKEN BY SURPRISE" (SCREEN PAINTING)

BY KOKKwan OTAKE

in the midst of a carousal. The mode of rendering is unmistakably of the Tosa School. The composition may be criticised as wanting in centre, but, like all our ancient war painting on scrolls, the chief object of the picture is to delineate the movements of men and horses. We know of many contemporary artists, professedly followers of the Tosa School, who have taken to the painting of war scenes, but so far as our observations have gone, they have mostly fallen into formalism. Compared with their productions Mr. Otake's painting here under review, though treated after the Tosa style, is endowed with many praiseworthy qualities, among others a faithful rendering of the human form, and power and facility of strokes. The painter is still in the prime of manhood; in fact it was only fifteen or sixteen years ago that his talent was first recognised by the artistic public, who were much struck by some figure painting which on one occasion he displayed at an exhibition in Tōkyō. He was then set down as a painter of great promise, and his subsequent career has not belied the public expectations. At times, it is true, his ready brush has led him into eccentricities, but he has wisely controlled himself in his present work.

Last but not least comes Mr. Shunsō Hishida, who decorated the gallery of the last exhibition with a screen-painting entitled *Fallen Leaves*, depicting part of a forest. As a contrast to Mr. Otake's picture this piece shows the still side of nature, there being not the faintest sign of the activity which is conspicuous in the other painting. The method of execution is at once minute and naturalistic. Mr. Hishida was once connected

with the Bijutsuin (Art Institute), and studied under the late Mr. Gahō Hashimoto. He has also been an ardent practiser of a Western method. Some years ago, in company with Mr. Taikwan Yokoyama, another painter of the Institute, he made a tour abroad. In those days there was a class of artists who essayed to embody in their work the elements of Indian art, and Mr. Hishida was one of the class. For a time, too, he gave his chief thoughts to colouring, but of late he has looked more to form; and this devotion resulted in the painting so exquisitely finished and naturalistic which he displayed in the last exhibition. Unquestionably this picture was drawn with a decorative purpose. In olden times Japan had many painters who delineated natural objects in a decorative way, foremost of all, Kwōetsu, Kwōrin, and Hōitsu. Their productions, however, decorative as they are, are generally full of poetic feeling. Mr. Hishida's painting has yet to rise to the nobility of these classic masters; at best his *Fallen Leaves* speaks of the pains he has taken in giving a minute finish of a realistic type. The colouring, adequately subdued and harmonious, is probably the happiest feature of the painting, which, all things considered, may be taken as well representing the realistic side of the New School.

Passing to the side of the Old Schools, we found in the last exhibition a commendable monochrome picture entitled *Snowy Landscape*, by Mr. Suiun Komuro, a production of the Chinese style of the Southern stamp. The artist was a pupil of the late Mr. Sōun Tazaki of the Chinese School, who enjoyed considerable fame some twenty years ago. Mr. Komuro, though yet comparatively



"FALLEN LEAVES" (SCREEN PAINTING)

BY SHUNSO HISHIDA

young, is at present a prominent member of his cult. His *Snowy Landscape* gives evidences of laudable efforts to represent in a lucid manner the forms of natural objects, and to avoid falling into ambiguity through want of vigour in his strokes. Moreover, in his present creation he has bestowed much well-deserved care on the gradation of ink tones. The composition, being of the Chinese type, cannot be said to be realistic, and yet for a work of its kind it is somewhat inclined to naturalism. The picture, creditably representing as it does a style hallowed by long tradition, is to be placed far above many of the same school in which vigour of touch is lacking.

Besides the works already reviewed, the last exhibition contained many others worthy of consideration, for example the exhibits of Mr. Gyokudō Kawai and Okoku Kishima. The New-School paintings outnumbered those of the Old School.

Two or three older members of the classic schools displayed pieces which did not, however, strike one as being very remarkable. Victory seems to be falling into the hands of the men that are striving to develop a style close to nature, without any too strict adherence to the classic methods. This is indeed the natural outcome of the new requirements of the age. But it must be remembered that art is not to be governed by the same laws as those which govern practical affairs, and cannot therefore always be in accord with social demands. In other words, in matters of art, both old and new styles may well be encouraged and promoted with impunity. For our own part, we do not wish to see our time-honoured styles become extinct; on the contrary we deeply deplore the ever-increasing decline of the glorious art reared by Mitsunaga or Sesshū. It is worth remarking that the recent progress of New-School native painting has been

The Arts and Crafts Society's Exhibition



CHAIR IN WALNUT
DESIGNED BY GEORGE WALTON
EXECUTED BY T. SMITH

largely encouraged by the remarkable advance of Western-School painting in Japan. In all preceding exhibitions the foreign paintings section made splendid showing. Some people have gone so far as to declare that in Japan Western art is more advanced than native art. But there is no denying the fact that the progress made by Japanese followers of the Occidental School is after all limited. The portrait exhibited by Mr. Eisaku Wada was a creditable production, and besides this there were several excellent landscape pieces, though all of small dimensions, but the results were not so satisfactory in large-sized compositions. For all this, Western-School artists have been making great headway, and this has beneficially influenced their brethren of the native schools, who have thereby been stimulated to renewed exertions.

S. I. T.

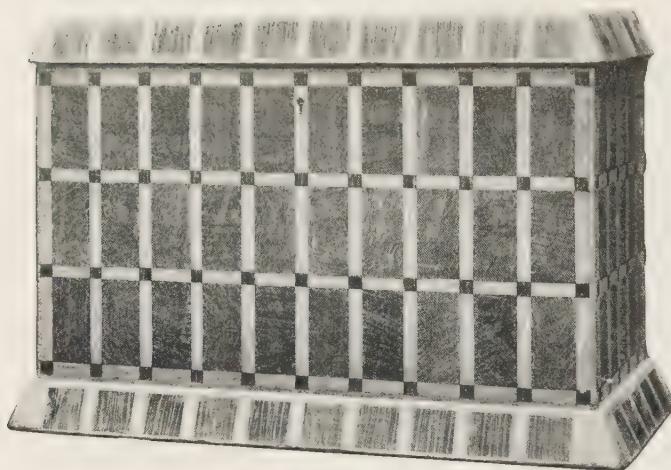
THE ARTS AND CRAFTS SOCIETY'S EXHIBITION AT THE NEW GALLERY. (CONCLUSION.)

LAST month, in reviewing this exhibition, attention was drawn to the welcome simplicity of most of the book-covers, but it was impossible on that occasion to refer particularly to any of the examples shown in the cases in the South Room. The taste for excessive ornamentation in nearly all forms of decoration is happily in abeyance just now, and the designers of book-covers who exhibited at the New Gallery seemed, in the majority of instances, to have striven to utilise the beautiful colour and other qualities inherent in their leather ground rather than to conceal these with a superfluity of adornment. A good example of restraint and distinction was afforded by Miss Katherine Adams's *Faust*, a black leather binding with a simple design tooled in silver—a binding not only excellent in design, but one that could be handled with little danger of



LACQUERED LEATHER BOX WITH STAND
EXECUTED FROM AN ANTIQUE
DESIGN BY MISS M. KING
(Exhibited by the Leighton Buzzard Handicraft Class)

The Arts and Crafts Society's Exhibition



OAK BOX INLAID

BY SIDNEY C. HAYNE

injury—an important consideration which is sometimes overlooked by the enthusiast in covers. Another and more elaborate specimen of binding by Miss Adams, shown in the same case, the sumptuous *Dante*, with a detachable outer covering of richly embroidered silk, was a good type of the highly decorated volume that must surely be intended, except on special occasions, to lie concealed in the great casket specially made for it by Mr. Waal.

Other attractive bindings were to be found in an adjacent case, among them *Peter Pan in Kensington Gardens*, in green and gold, and *Shelley's Tour*, by Mr. C. B. Lawrence; Miss Sybil Pye's austere *Empedocles on Etna*; Mr. J. Hay-Cooper's *Sonnets of Shakespeare*, and *The Percys*, by Mr. A. Harding. These were all leather bindings; and it was, perhaps, a mistake to show in the same case books with embroidered covers such as Mr. Vaughan's *Apocalypse* and Miss Dobito's *Imitation of Christ*, which, good enough of their kind, suffered by comparison with their neighbours. A fine cover in another case was that by Miss Mary G. Robinson, of *Celtic Illuminative*

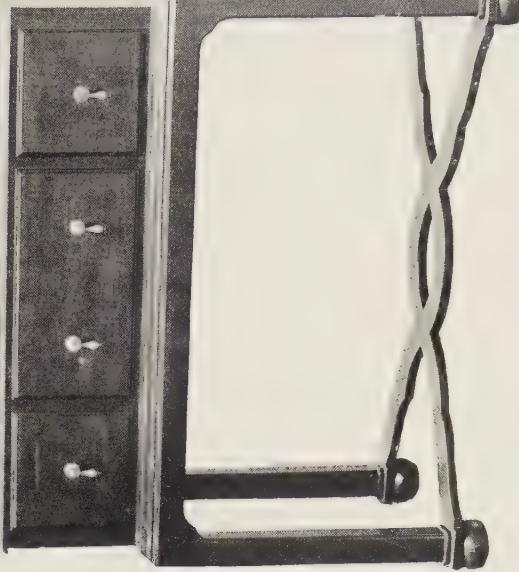
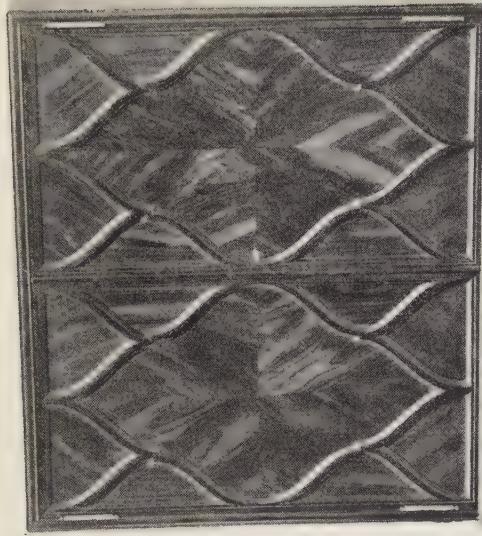
Art, in green leather, with a centre panel of interlaced curves and triangles, adapted from *The Book of Durrow*. Miss Robinson's *Poems* by William Wordsworth, in green, almost entirely covered with a design of little leaves in red and gold, was exceedingly rich in effect, and in this respect resembled Mr. L. Hay-Cooper's cover for *The Hollow Land*. The severely simple yet dignified *Areopagitica*, bound in red leather, by Mr. Charles McLeish; Mr. Alfred De Sauty's *Shakespeare's Sonnets*, and the ingenious design for the cover of a prayer-book, by Miss E. Gertrude Farran, should also be noticed. Mr. T. J. Cobden-Sanderson showed a

dignified *Guest Book*; and another notable cover was that of Mr. Douglas Cockerell's fine *Lectern Bible*, in red Niger morocco, an illustration of which was given in THE STUDIO in January.

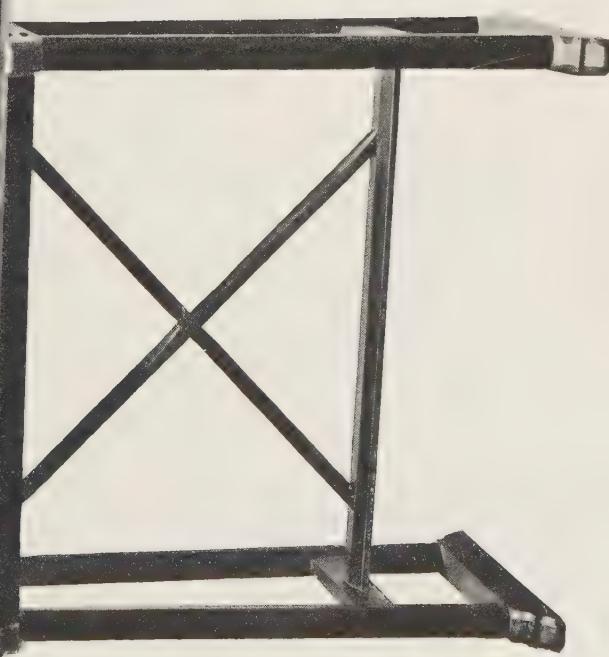
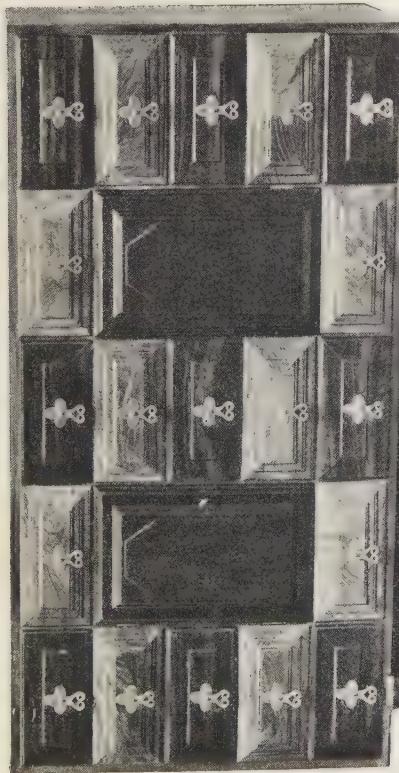


INLAID WALNUT SECRETAIRE
EXECUTED UNDER THE DIRECTION OF MORRIS & COMPANY

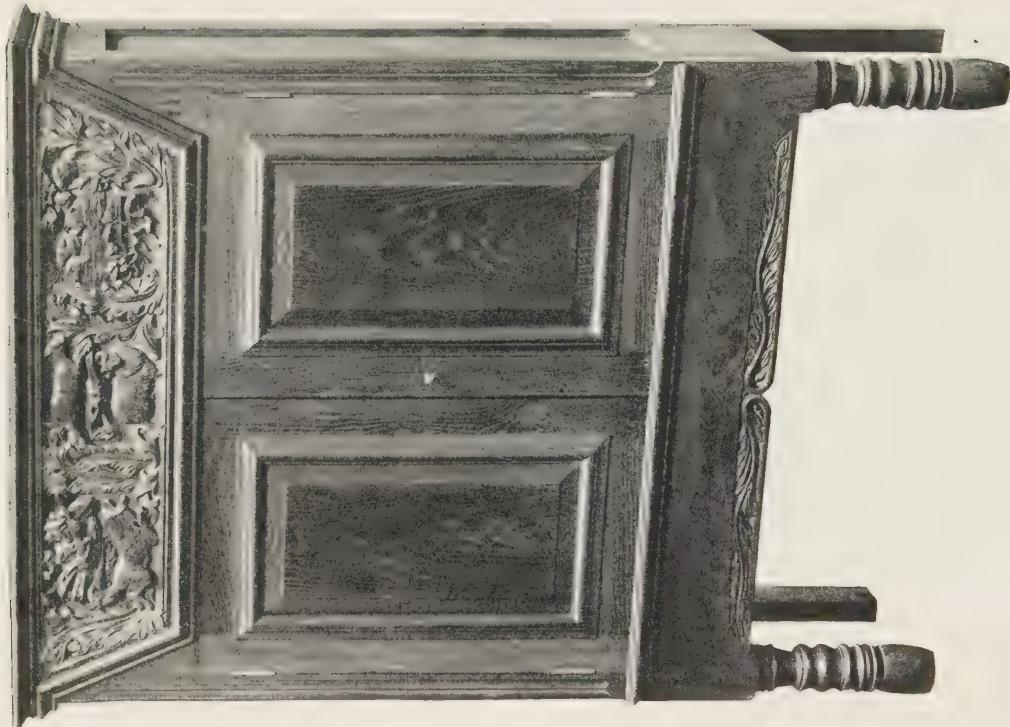
DESIGNED BY W. A. S. BENSON



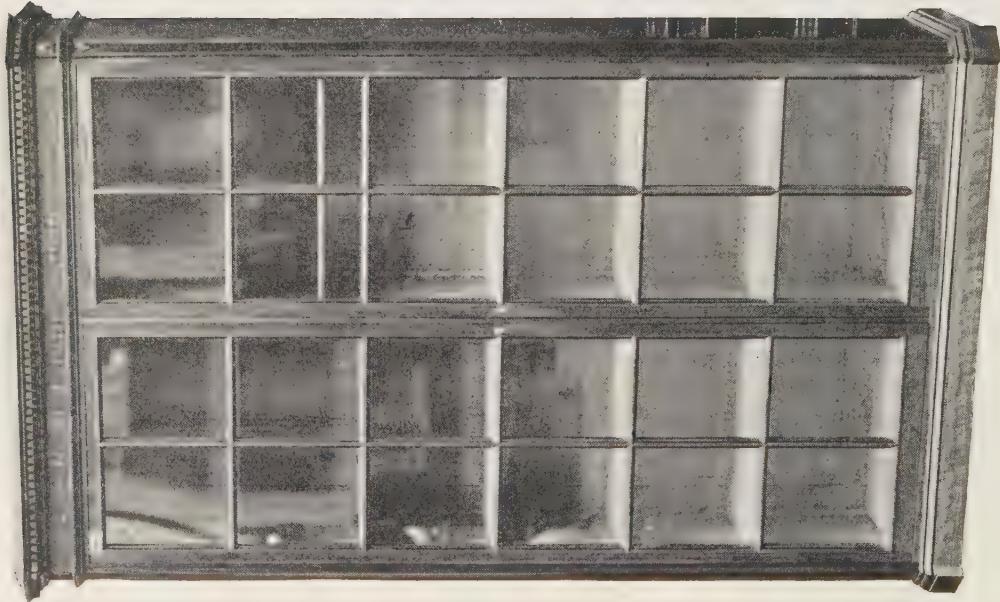
CABINET IN EBONY AND SATINWOOD BY JOHN BRANDT
EXHIBITED UNDER THE DIRECTION OF CHARLES SPOONER



EBONY AND WALNUT CABINET DESIGNED BY ERNEST W. GIMSON
EXECUTED BY HENRY DAVOLL.



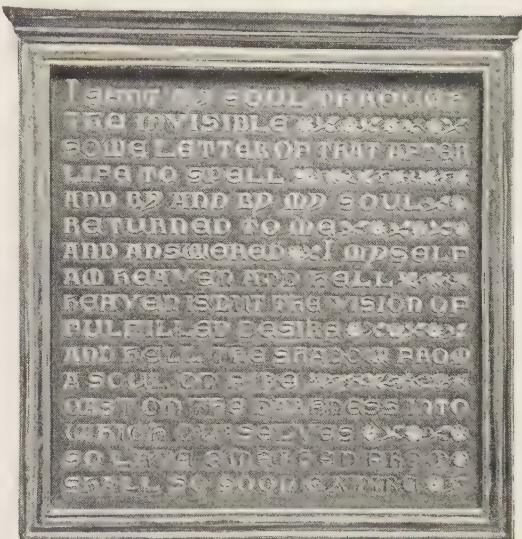
MUSIC CABINET
DESIGNED BY GEORGE JACK
EXECUTED BY GEORGE JACK AND LAWRENCE TURNER



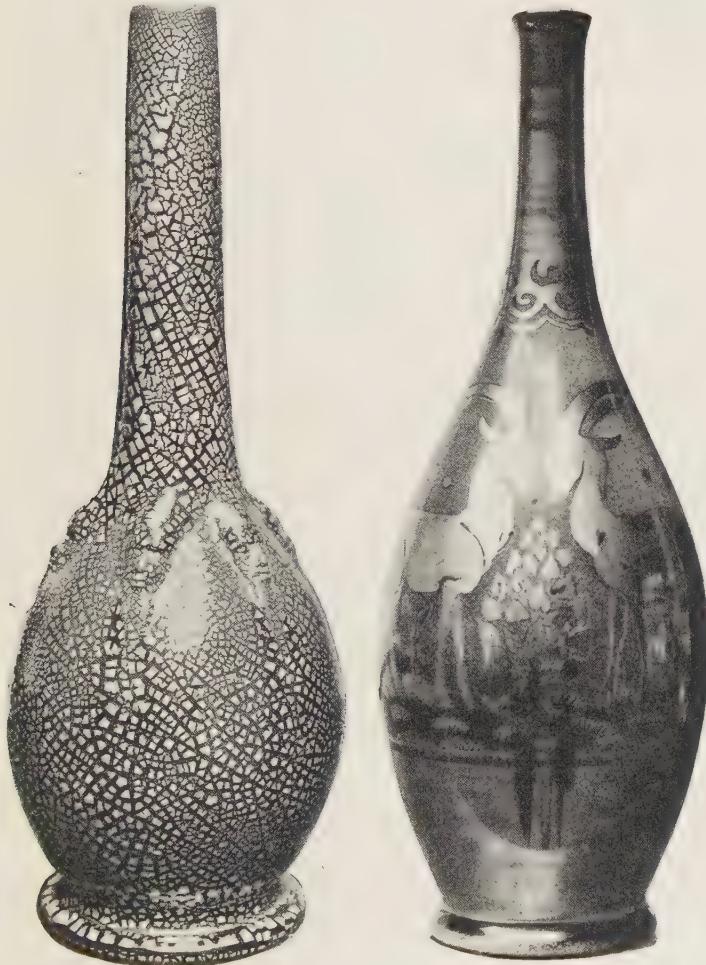
BOOKCASE
DESIGNED BY F. C. NELSON
EXECUTED BY PETERSEN

The Arts and Crafts Society's Exhibition

The modern developments of needlecraft owe much to the encouragement they have received at the various exhibitions of the Arts and Crafts Society, and in his preface to the catalogue Mr. Walter Crane pointed out that embroidery was particularly well represented at the New Gallery. Some of it was indeed astonishingly skilful. Miss Violet Turner's reproductions of pictures were worthy of the famous Miss Linwood, whose gallery a century ago was one of the sights to which all children in London were taken. Mr. Crane's *Masque of the Four Seasons* and two pictures by Burne-Jones were among the things successfully reproduced by this accomplished needlewoman. Miss Kate Button in *Where Seagulls Play* showed a landscape with sea and sky and wet sands—certainly a clever piece of work, though one is prompted to ask whether it is worth



INSCRIPTION IN CARVED AND GILDED GESSO
BY F. STUTTIG



ELTON WARE
DESIGNED BY E. H. ELTON
EXECUTED BY G. MASTERS

LANCASTRIAN POTTERY EXHIBITED BY THE PILKINGTON TILE & POTTERY CO.

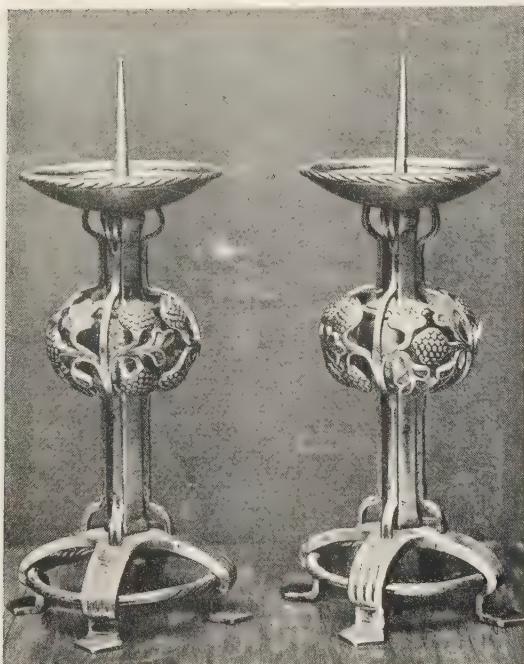
while to strive to accomplish with so much effort and trouble what a painter could do more quickly and easily, and incomparably better. Another lady showed a careful representation in needlework of an ancient map of old London — a work without any beauty or decorative value, and only to be regarded as an exercise. Far more attractive and legitimate was the fire-screen of grey silk designed by Mr. C. F. A. Voysey, and worked by Mrs. Reynolds-Stephens, with its formal but charming rose-tree embroidered with red blossoms and rich green leaves.

Mrs. Reynolds-Stephens was not the only embroiderer at the Arts and Crafts Exhibition who could—

“. . . With her needl compose
Nature's own shape of bud, bird,
branch, or berry,”

and there were there besides specimens of many other forms of skilled needlework. Miss Peart's delightful little frock for a tiny girl, in buff and red tussore silk, and another of linen, on a similar scale, with scarlet embroideries; Miss Kathleen Turner's embroidered handkerchiefs, and Mrs.

The Arts and Crafts Society's Exhibition



PAIR OF CHURCH CANDLESTICKS IN WROUGHT IRON
DESIGNED BY EDWARD SPENCER
EXECUTED BY WALTER SPENCER & BERTRAM EDWARDS

Christie's cushion, were all good examples of artistic skill turned to practical account for the production of articles of everyday use. On a more ambitious scale were the embroidered hangings and blue silk embroidered cover by Miss Elaine Lessore, and the *Tulip and Rose* panel by Miss May Morris.

Mr. Edward Spencer's excellent work in the West room has been described in a previous article, but a more important example was to be found in the North Room in the shape of a fine lectern of wrought iron, with copper sconces and leather book-rests—another instance of the growing appreciation among our designers of the importance of harmony of colour. Fine in design and workmanship, the beauty of the lectern was greatly enhanced by the colour of the laced leather rests, whose delicate greys were in keeping with the heavier tones of the iron work. Mr. Spencer's church candlesticks in wrought iron, shown in another of our illustrations, were also in the North Room. Some of the furniture here has already been noticed, including Mr. Brandt's ebony and satin wood cabinet, and the cabinet in ebony and walnut designed by Mr. Ernest W. Gimson. Another interesting piece was the secretaire in inlaid walnut, designed by Mr. W. A. S. Benson, and executed by Messrs. Morris. In this, as in most of the examples shown by Mr. Benson, the

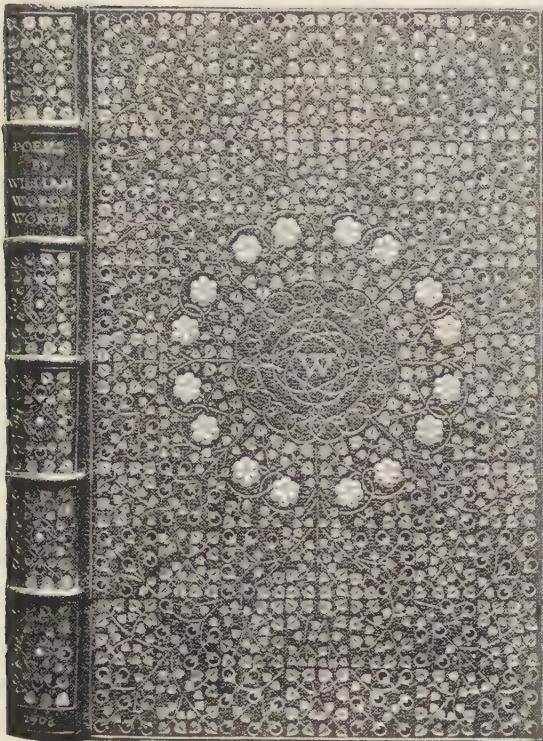
general colour scheme of the piece was most attractive, and had evidently been thought out with unusual care. Mr. Neilson's bookcase, Mr. George Jack's music case in oak with carved panel, and Mr. George Walton's chair in walnut, were among the remaining examples of furniture that deserve notice in the North Room—the last recalling in its quaint shape a well-known type of the William and Mary period.

Mr. F. Stuttig's *Inscription in Carved and Gilded Gesso* with letters in relief on a ground of dull blue was interesting as one of the comparatively few examples of this kind of work in the exhibition. Opposite to it in the South room was a decorative panel by Mr. Harry J. Theaker, *A Song from Shakespeare*, of which apparently the frame with its decorative medallions was also executed in gesso. Mr. F. Coulling contributed one of the



WROUGHT IRON LECTERN WITH COPPER SCONCES
DESIGNED BY EDWARD SPENCER
EXECUTED BY WALTER SPENCER & B. EDWARDS
LEATHER BOOK-REST BY FLORENCE GEORGE

The Arts and Crafts Society's Exhibition



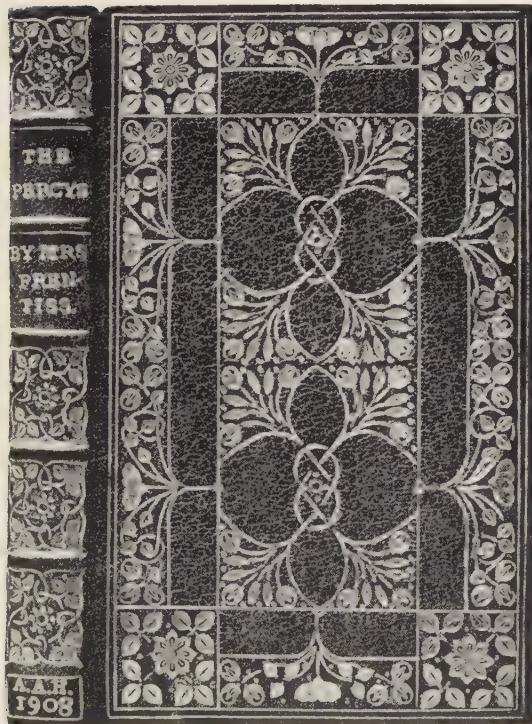
BOOKBINDING

BY MARY G. ROBINSON



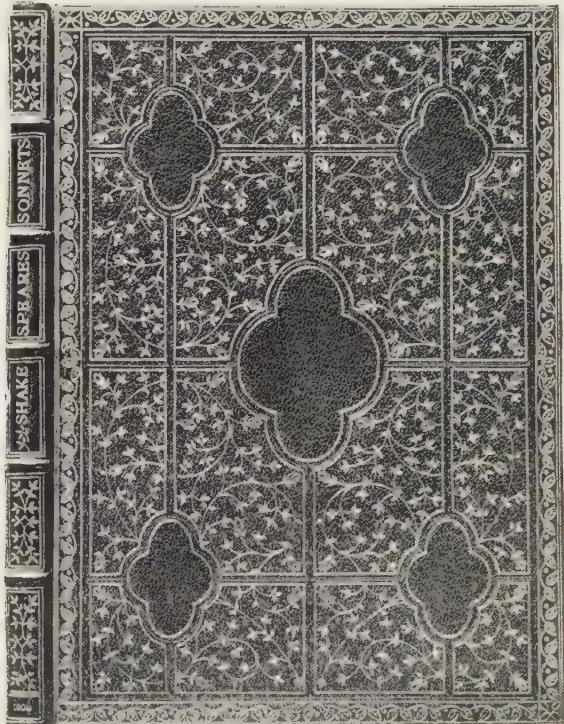
BOOKBINDING

BY C. B. LAWRENCE



BOOKBINDING

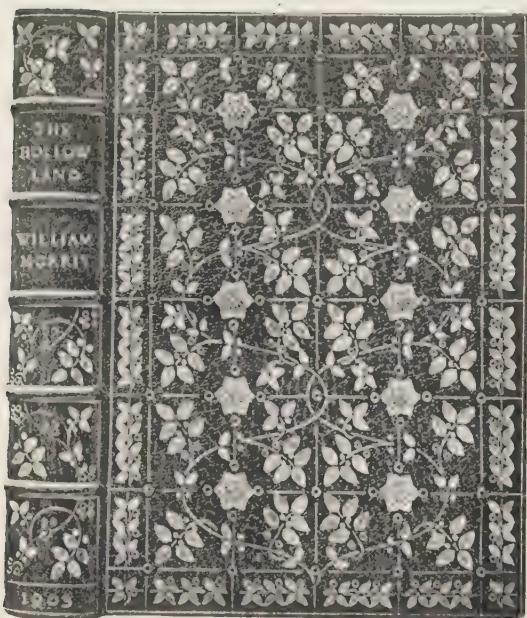
BY A. HARDING



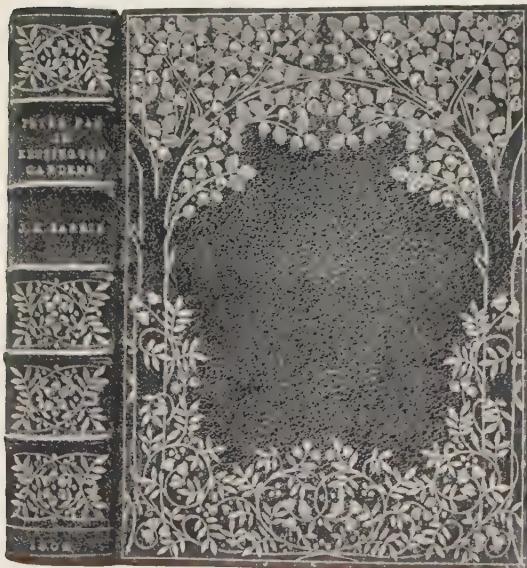
BOOKBINDING

BY ALFRED DE SAUTY

The Arts and Crafts Society's Exhibition



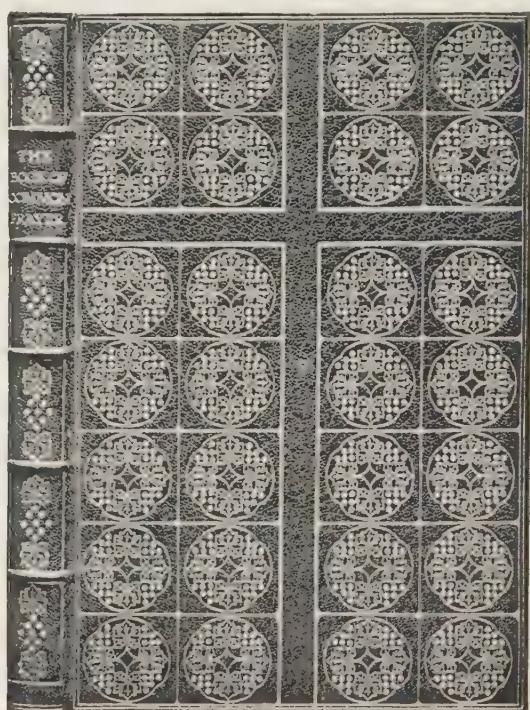
BOOKBINDING DESIGNED BY L. HAY-COOPER
EXECUTED BY S. BARNARD & L. HAY-COOPER



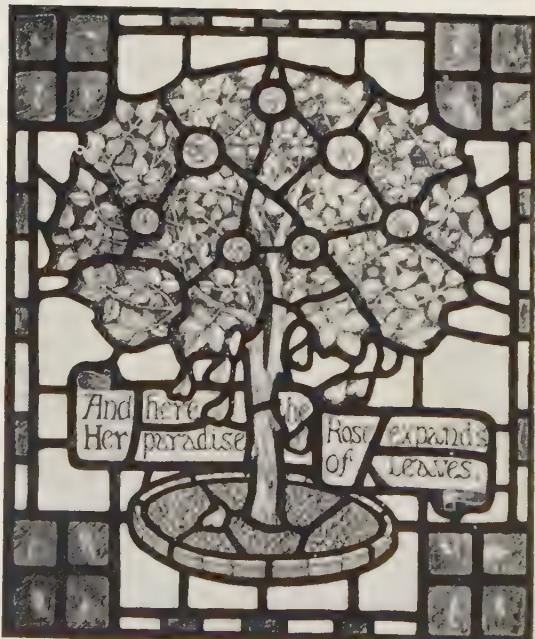
BOOKBINDING BY C. B. LAWRENCE

best of the smaller designs for stained glass in the exhibition, in which, however, stained glass was not a sufficiently prominent feature. It is to be hoped that at the next exhibition some good work of the kind will be shown, and that facilities will be given for its proper display.

Other works at the exhibition illustrated this month are examples of the Pilkington & Elton pottery; a drawing in colour by Miss Gwynedd

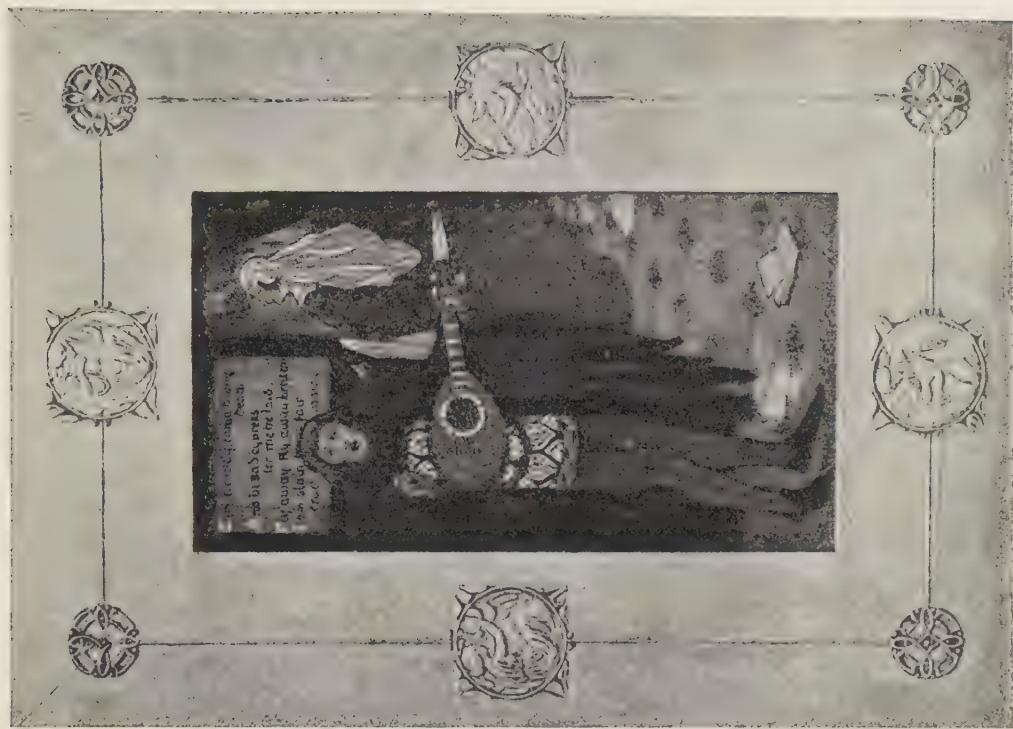


PRAAYER-BOOK BINDING. DESIGNED BY C. J. SKETCHLEY
EXECUTED BY E. GERTRUDE FARRAN



DESIGN FOR STAINED GLASS

BY F. COULLING



BOOK ILLUSTRATION
BY GWYNEDD HUDSON



DECORATIVE PANEL: "A SONG FROM SHAKESPEARE"¹¹
BY HARRY G. THEAKER

Some Notable Swedish Etchers

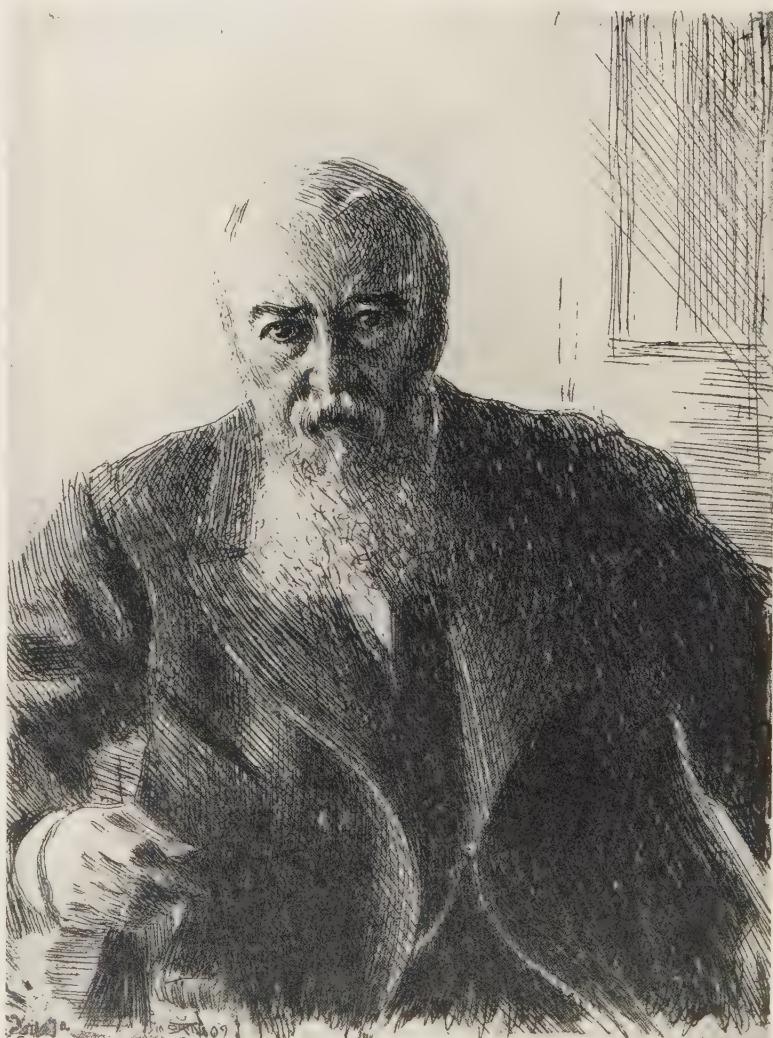
SOME NOTABLE SWEDISH ETCHERS. BY GEORG BRÖCHNER.

THE fiftieth birthday of Anders Zorn, the world-famed Swedish painter and unquestionably one of the most brilliant and powerful etchers of the day, affords a fitting opportunity for a brief survey of some of his more recent work and that of a few of his compatriots within this branch of the graphic arts. The occasion is all the more acceptable inasmuch as these arts seem fully to share in the present remarkable revival, not to say renaissance, in Swedish art generally which is now succeeding the fallow time into which the so-called Düsseldorf period ultimately ebbed out. Paris then became the *rendez-vous* of a number of singularly gifted young Swedish artists, and once away from the wonted surroundings and influences and a, then perhaps, somewhat stale academic tradition, the artistic individualities of this highly talented cluster were afforded scope and freedom for spontaneous and independent development.

Zorn, however, when in 1881 he began his lengthy peregrinations, betook himself to Spain, and, like other eminent Scandinavian artists—amongst them Kröyer and Thaulow—he was profoundly impressed by Velasquez; but Zorn seems to have felt his own *naturel*, artistic and otherwise, in closer accord with that of the great Spaniard, and to have been more enduringly influenced by him than were the two other Northerners I have just mentioned.

It would have been tempting to deal more exhaustively, in a retrospective manner, with

Zorn's career as an etcher, but a few cursory notes will have to suffice. He was, during his first sojourn in London, initiated into the art of the needle by his countryman, Axel Herman Hägg, for many years a resident in London, where he is better known under the Anglicized name of Haig. Haig's portrait formed the first subject of his pupil's efforts—it was in the year 1882—and four more etchings hail from the same year, mostly representing Spanish women. Another, *On the Thames*, was added the following year, the young Swedish artist having for the time being made London his headquarters. In 1884 eight etchings emanated from Zorn's studio, including a second portrait of Haig. Both this and the first are expressive likenesses, only the line, which, as behoves the



PORTRAIT OF C. F. LILJEWALCH, ESQ.

(From a trial proof in the Collection of Thorsten Laurin, Esq., Stockholm)

BY ANDERS ZORN



"THE BATHER." FROM THE
ETCHING BY ANDERS ZORN

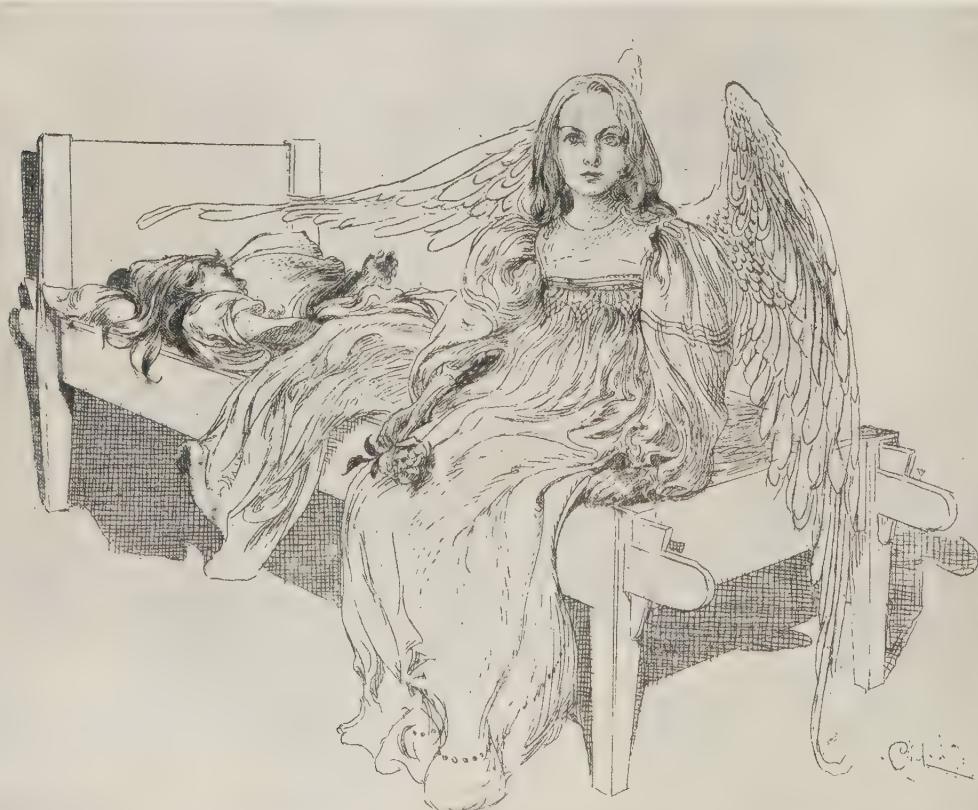
Some Notable Swedish Etchers

true etcher, was to become Zorn's Alpha and Omega, is far more in evidence in the latter plate.

The next three or four years brought only a few additional etchings from Zorn, but by 1889 his needle becomes more prolific. Amongst the dozen etchings from that year are his first self-portrait and the first open-air nude, *Une Première*; and in the etching of a girl undressing preparatory to bathing, his inimitable parallel line technique begins to manifest itself in all its subtlety. To 1890 belongs, among others, the charming double portrait of the artist and his wife. *The Angler*, in its scope more comprehensive than most of Zorn's etchings, is from 1891, as are also the striking likeness of Max Liebermann and a portrait of Zorn's great friend and fellow-artist, Prince Eugen of Sweden. The same year has also to its credit two etchings which have already been reproduced in THE STUDIO—the *Lady with Cigarette* (vol. xxxviii., p. 281), and *The Storm* (xxvi., 55), in which Zorn himself is seen on horseback galloping ahead of a rapidly advancing storm—an etching upon

which, I believe, the artist sets special store: *Mme. Simon*, likewise a singularly effective work, also dates from 1891, as does *In the Omnibus*. The following year Zorn did one of his most famous etchings, *Ernest Renan* (reproduced in THE STUDIO, vol. xiii., p. 166), and the very charming portrait of Mme. Olga Bratt; from 1893 are the portraits of Count Georg von Rosen (vol. xiii., p. 170) and Mr. Wieselgren. The portrait of Paul Verlaine and the double portrait of M. and Mme. Fürstenberg are dated 1895; the portrait of King Oscar is from 1898; *Moja* and *The Mother*, two famous and delightful etchings, are from 1900; the portrait of Albert Engström from 1905. One of the last, if not the last, of Zorn's etchings is the portrait of Prince Paul Troubetzkoi in his studio, modelling a bust of Zorn; this was reproduced in THE STUDIO for January this year.

Zorn is the ideal etcher; he reveres and revels in the line—just as a great virtuoso loves and reveres his instrument—and he discards with disdain all auxiliary aids in which too many artists take



"THE GUARDIAN ANGEL"



PORTRAIT OF THE DOWAGER QUEEN
OF SWEDEN. FROM THE ETCHING
BY ANDERS ZORN.

Some Notable Swedish Etchers

refuge. In return, the line lends itself obediently to his every purpose. He can endow it with a depth, a colour, a force which calls to mind the tremendous power of the old Spanish master Zorn early learned to love, and he can make it dance on the copper with the most seductive lightness and grace. With the simplest, or rather, perhaps, with the fewest, means he achieves results of the utmost subtlety in the way of space and distance, of light and atmosphere, whether in the open or within doors, and the less essential, without being neglected, is always made fitly to subordinate itself to the central aim in view. This accounts for some of Zorn's strength. It may be noted in this connection that he not only never crowds his etchings, but that he even, broadly speaking, avoids the grouping of several persons—the one suffices for him. Notwithstanding the apparently careless manner in which he disposes of the unessential and in spite of his colouristic effectiveness and power, neither his work in oil nor his etchings can be claimed by the apostles of impressionism or modern colour scheming.

As a matter of fact, the sense of form, the plastic aspect, if not always uppermost, is always vividly

present in Zorn's mind. Look at some of his nude women—how he endows their bodies with the elasticity of voluptuous life as they stand out, at times, almost luminously, in spite of the absence of colour, against rock or lake, mirrored in the placid or softly lapping waters! The human form—divine or otherwise—in all its unprudish, realistic beauty (Zorn, in the knowledge of his own artistic strength, looks the world straight and uncompromisingly in the face and works accordingly, keeping aloof from all mannerism) has always to him been a frequent and favourite *motif*, both on canvas and on copper, in his etchings, at least, only yielding the premier place to portraiture.

The value Zorn himself attaches to his etchings is evidenced by his doing two or three or even four plates of the same subject, when for some reason the result of the first does not satisfy him; and he is exceedingly jealous and unrelenting in his self-criticism. Many, perhaps most, of his etchings are done from his paintings or drawings, which the artist, with the power and *verve* so essentially his own, transfers to the copper, in his artistic zeal, it would seem, often without heeding



"KARIN AND ESBJÖRN"

BY CARL LARSSON

Some Notable Swedish Etchers

the reversal resulting from the printing. Thus in the portrait of the Dowager-Queen of Sweden, in *Mother, In the Omnibus*, and one or two of the *Night Study* plates, to mention a few examples, right and left have been reversed, which all tends to show with what impulsive freedom Zorn handles his needle. I may add here that Zorn allows the acid thoroughly to "bite" the plate.

Zorn's etchings are most highly treasured by museums and collectors, their value being further enhanced by the fact that, with a few exceptions, they are only printed in an extremely limited number of copies, from one upwards, to four or six or twelve, and the plates are always destroyed. The National Museum in Stockholm owns the most comprehensive collection, but the well-known Swedish collector, Mr. Thorsten Laurin, a great

lover of and authority on art, boasts an almost equally complete collection, which, to boot, is unsurpassed as regards the quality of the individual etchings: those reproduced in this issue have been kindly lent by Mr. Laurin. The Bibliothèque Nationale in Paris also has a representative collection, and amongst private collectors come first Mr. Charles Deering, Chicago, and Mr. and Mrs. Atherton Curtis, Paris.

Carl Larsson, whose very name is a household word in all Sweden—he is generally called Car-larsson in one word, quickly spoken, with the emphasis on the second syllable—early took an interest in etching, and obtained his first instruction, whilst yet a struggling though very clever young illustrator, at an etchers' class started by a Dutch master in Stockholm. Through what now almost looks like a perverse freak, Larsson,

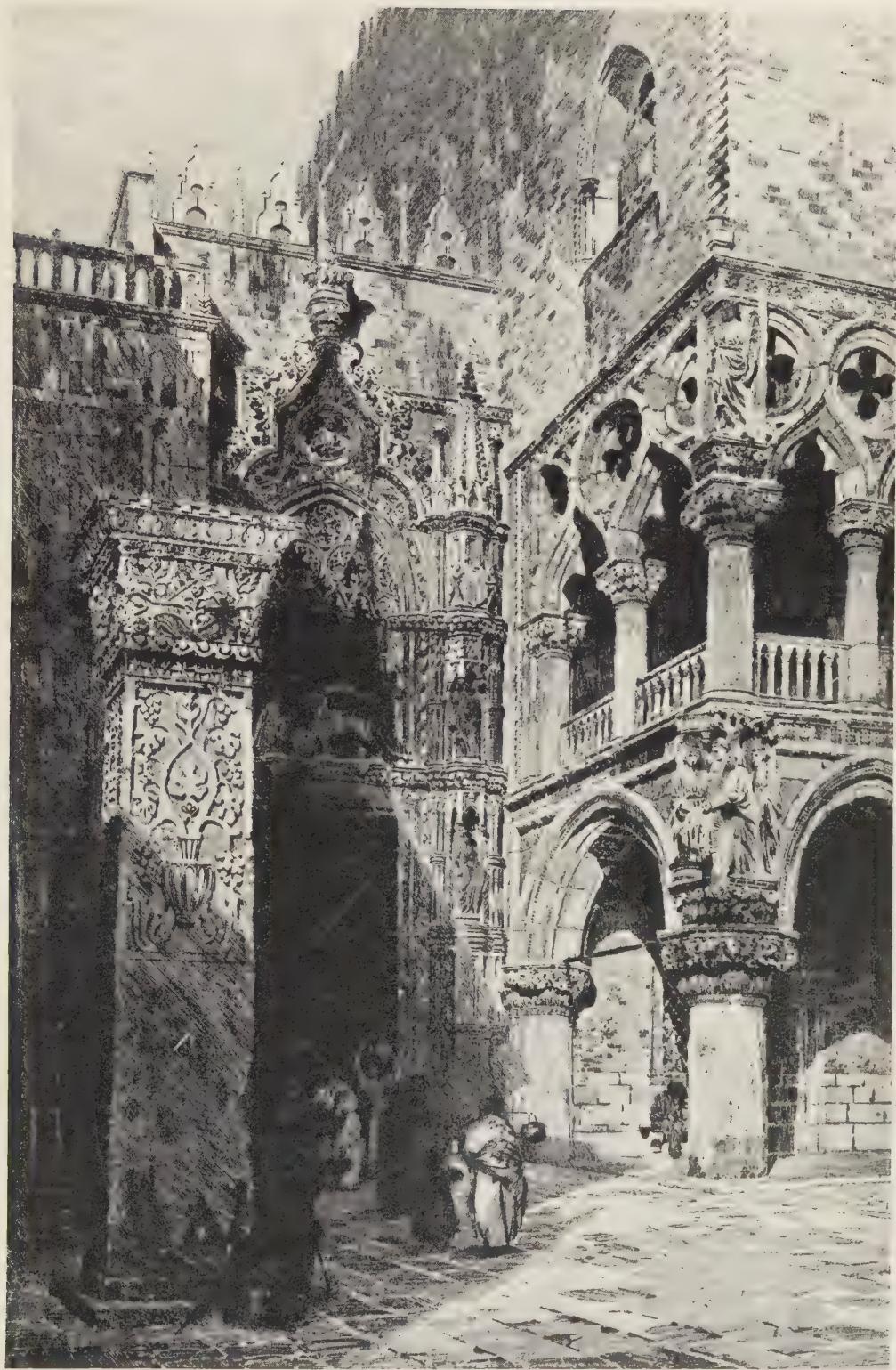
the lover of sunshine and colour and all that is fair and graceful, chose for his first *motif* a couple of naked old men! The result must have been somewhat discouraging, for he did not again busy himself with the needle until during his stay in Paris, 1888–1889. One of his first etchings from that period, and a very charming one, was *Graziella*, a modest little maiden, timidly wondering whether she would do for a model. It marked a great advance, and foreshadowed that indefinable, persuasive Larssonian charm, so personal and so unconventional, which has become perhaps the most distinctive feature of his manhood's work, at least under the aspect that concerns us here.

In 1891 Larsson did his first colour etching, *Lisbeth*, with one plate. By-and-by he adopted two plates for this kind of work, a line etching for the contours and an aquatint plate for the colours. He again attended a school for etching and did a number of plates, also experimenting with soft ground and mezzotints, in some cases with extremely clever results. *I and Brita*, a large etching, is from 1896, and is very typical of one side of his work, teeming with drollery and humour,



"KARIN AND KERSTIN"

BY CARL LARSSON



"PORTA DELLA CARTA, PALACE OF
THE DOGES, VENICE." FROM THE
ETCHING BY H. J. MOLIN

Some Notable Swedish Etchers

but in graceful simplicity it must yield to *The Guardian Angel*, dated 1898, through its trustful sincerity and purity perhaps one of Larsson's very best works with the needle.

For the attainment of his ends Larsson to a great extent—in some instances almost solely—relies upon the contours, and it is astounding what he can make a simple outline express and convey of beauty, and life, and sentiment, and even substance. One need only look at Kerstin's hair in the illustration of *Karin and Kerstin*. This can but be softly falling, flaxen tresses; and how admirably studied and rendered is not every gesture, every limb, every fold of the garment. Carl Larsson is indeed a master draughtsman.

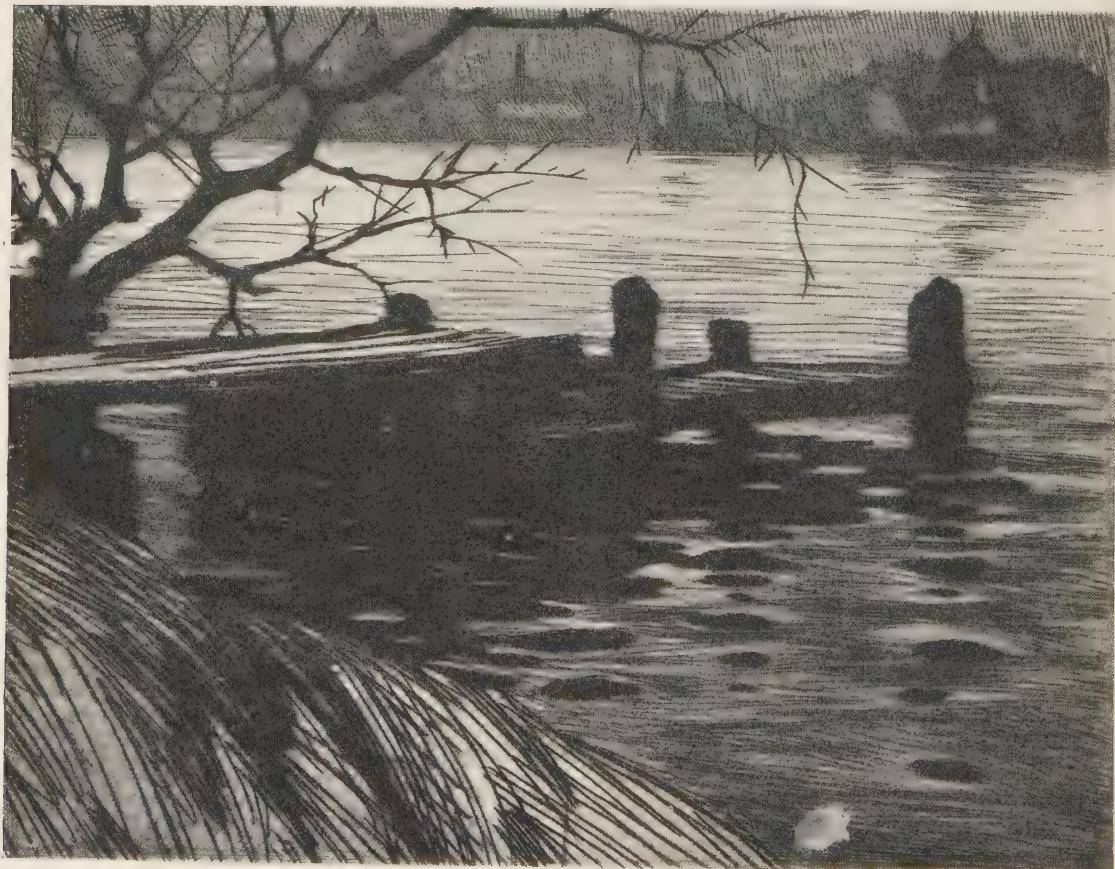
Both in *The Guardian Angel* and in *Karin and Eshjörn* (Karin, it should be observed, is Carl Larsson's well-beloved wife, who has inspired him with some of his very best motifs) another characteristic trait of Larsson's methods is noticeable: his use of almost mathematically straight—apparently mechanically drawn—lines in furniture, and, perspectively, in interiors. They are at times

apt to produce a slightly forced effect, but on the other hand they tend, intentionally or otherwise, to enhance the graceful and harmonious suavity in the curvature of his contours.

I must forego the temptation of tracing the influence which Japan, the country Larsson has called his artistic Fatherland, may have wrought upon his conception and draughtsmanship; nor must I enlarge upon other sources of inspiration. Suffice it to say, in conclusion, that in all his brilliant and ingenious work he is one of the truest of Swedes, the happy master of delightful Sundborn, which has furnished him with countless models and motifs, for Carl Larsson is, above all, the imitable depicter of the happy, sunny Swedish home.

I am afraid I have so ill husbanded the space at my disposal, that I must deal briefly with the other two artists whose work is here illustrated.

Ferdinand Boberg, the eminent architect to whose work I have had the pleasure of referring in *THE STUDIO* on previous occasions, is also a very able and effective etcher, with a singularly bold and true—at times perhaps somewhat ruth-



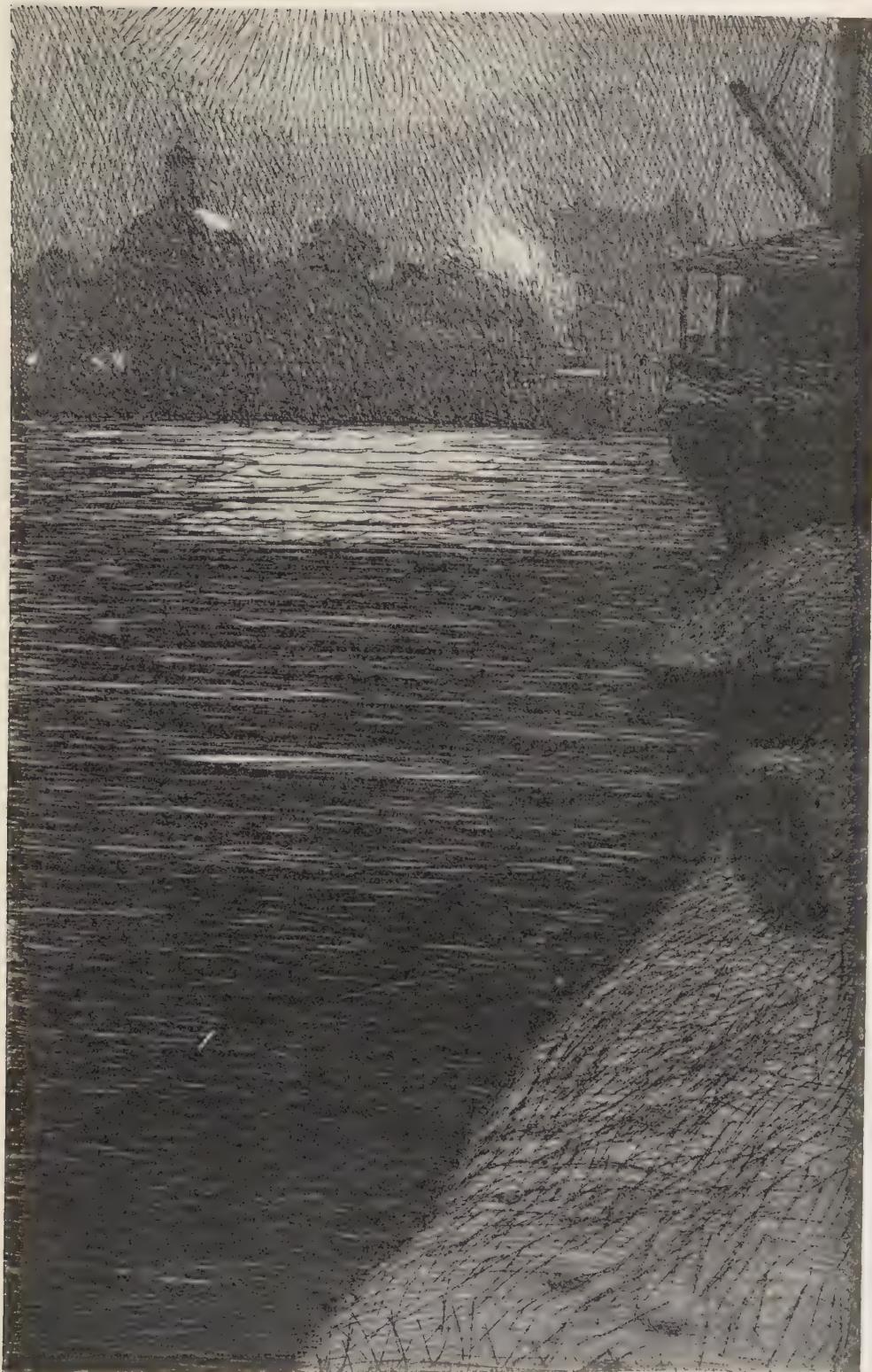
"THE LANDING STAGE"

I 22

BY FERDINAND BOBERG



"NOTRE DAME, PARIS: A RAINY DAY."
FROM THE ETCHING BY FERDINAND BOBERG.



“SKEPPSHOLM, STOCKHOLM”
BY FERDINAND BOBERG

Old Aquatints

less—line, in which one recognises all his wonted energy. Of the three etchings reproduced here, the view of *Notre Dame, Paris: a Rainy Day* specially commends itself. Boberg as an etcher is an autodidact, and has done upwards of a hundred plates.

H. J. Molin, likewise an architect by profession, confines himself as an etcher to architectural motifs, which he views and renders with a distinct conception of the picturesque, elaborating, though with considerable freedom, a number of ornamental details. The *Porta della Carta* is a charming specimen of his work.

G. B.

OLD AQUATINTS AT WALKER'S GALLERY.

IN these days of grace, when the hanging of old prints upon one's walls not only is thought to credit one with connoisseurship but may offer genuine pleasure to the mere uninstructed lover of pretty pictures, and when the beautiful old mezzotints and colour-printed stipples have reached prices beyond the average purse, the charm of

the old aquatints still remains to the amateur of modest means. It was a happy thought, therefore, of Mr. Augustus Walker to exhibit at his convenient gallery in Bond Street a well-chosen collection of these interesting prints, once so popular. The exhibition does not claim to represent in any historic sense the development of aquatint from its beginnings with Jean Baptiste Le Prince, Ploos Van Amstel and the other foreign pioneers, or even from Paul Sandby's adaptation of the process to the early phases of English water-colour drawing. It may justly be said, however, that the two hundred or more examples which Mr. Walker has collected are fairly representative of the work done so prolifically in England between the seventeen-eighties and the eighteen-twenties—the period when aquatint flourished most artistically—by the leading exponents of the method.

Aquatint consists entirely of gradations of tone produced by biting into the copper with aqua-fortis through a resinous ground broken into a multitude of minute granules; the personal touch is therefore practically negligible, and it is extremely difficult to distinguish the work of one aquatinter from



"GATE OF CARISBROOK CASTLE"

“WORCESTER” FROM THE
AQUATINT BY J. BLUCK



Old Aquatints

another. Some certainly used a finer graining than others, but it is in the feeling for variety and subtlety of the tone surfaces that one must look for the artistic interpretation of the original, while, of course, in the etching generally employed for the outlines the engraver could assert his artistry.

The colouring was for the most part a matter of handwork often quite artistically done. Seldom were more than two inks used in the printing, but how charming an effect could be produced with only two tints may be seen in one of William Westall's drawings of Indian scenery, *View on the Bore Ghaut*, engraved by T. Fielding and "coloured by J. B. Hogarth," an uncommon inscription to find. A rare example of printing in three tints, with no hand-colouring whatever, is *North View of Ripon Minster*, engraved by F. Birnie, after W. H. Wood, and "printed in colour" by W. Scott. But hand-colouring was the rule, the artists invariably supplying a water-colour drawing for the colourists to copy. And be it remembered that some of these prints were tinted by famous painters in embryo. Turner and Girtin did such work in their 'prentice days. And who knows but the boy Turner's hand may possibly even have coloured W. Williams' engraving *Court-*

ship and Matrimony, aquatinted by Francis Jukes and published by J. R. Smith (Turner's master) in 1787?

Mr. Walker offers plenty of variety in his selection, and he gives us of the best. There is a fine example of William Daniell's *An Indiaman in a North-Wester off the Cape of Good Hope*, and two of his charming and famous British coast series. The Havells are amply and worthily represented, and no artists in aquatint are better worth studying. Besides three splendid plates of naval actions in 1812, after J. Whitcombe, there is the delightful *View from Richmond Hill*, the *Windsor Castle*, and the bridges of the Lower Thames by R. Havell and Son, to whom we owe other notable prints on the walls.

That capital engraver, J. C. Stadler, is variously represented here; in collaboration with Hubert by four fine naval plates — Admiral Saumarez's glorious victory at Algeciras in 1801,—while all his own are the elaborate *Westminster Abbey*, after J. Gendall, an interesting draughtsman, and some effective views of Margate, with the celebrated hoys, after De Loutherbourg. Like the Havells and Daniells, J. Bluck, another excellent aquatinter, was often the draughtsman of his plates,



"SCENE IN GLOUCESTERSHIRE: RAINY EFFECT"



“NORTH EAST VIEW OF WESTMINSTER
ABBEY.” AQUATINTED BY J. C. STADLER,
AFTER J. GENDALL.

Old Aquatints



"COTTAGES"

BY THOMAS GIRTIN

and the harmoniously toned *Worcester* is an attractive example. Francis Jukes, who aquatinted

Rowlandson's famous *Vauxhall*, and was one of the earliest workers in the medium, shows in the pictu-



"VIEW OF ROUGHTY BRIDGE, CO. KERRY"

ENGRAVED BY F. JUKES, AFTER T. WALMSLEY

Old Aquatints



"THE MOSS HOUSE"

GRAVEN BY J. CLARK, AFTER D. COX

resque little *View at Battersea*, 1784, that he was not dependent on the drawings of others. J. Clark, a prolific interpreter of other men's work, is also seen as an original artist in a few pleasing Scotch scenes.

Some of the noted landscape painters in water-colour are, of course, represented, for aquatint suited them particularly well; so we have here a David Cox or two, a couple of impressive views of



"VIEW OF SOUTHWARK BRIDGE

DRAWN AND ENGRAVED BY ROBERT HAVELL & SON

"COURTSHIP" AND "MATRIMONY"
AQUATINTED BY FRANCIS JUKES,
AFTER W. WILLIAMS



HOUSE NEAR SETTLE, YORKS.

GORDON SANDERSON ARCHITECT

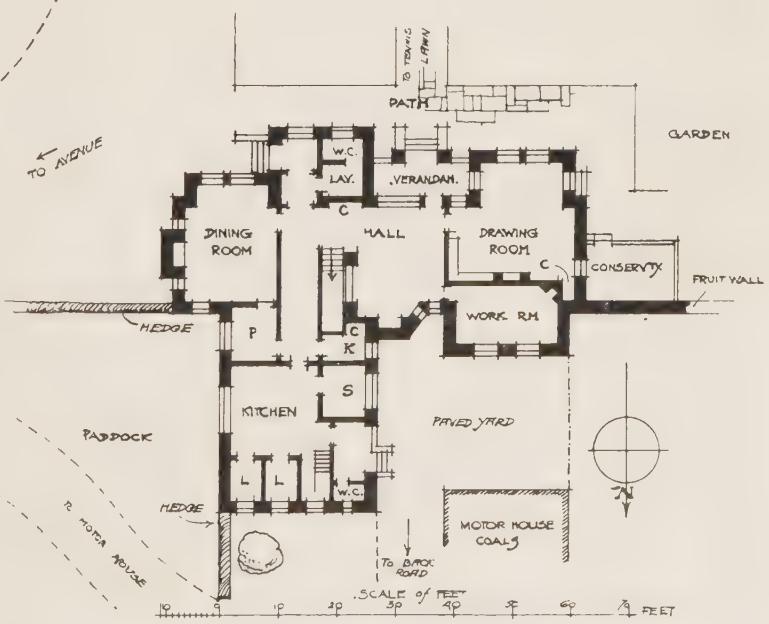


Monmouth, rich in tone, by John Varley; some picturesque scenes around Bath, by Barker of Bath; two not very representative Turners, two good examples of George Harley, some pleasing Irish scenes by Thomas Walmsley, the *Adair, near Limerick*, engraved by Hassell, being very charming in tone; a characteristic *St. Mark's*, by Samuel Prout; a good Samuel Owen, *Fishing Boats in a Breeze*, and a small Thomas Girtin. Four attractive Norwich views suggest the touch of John Thurnell, or possibly of Ladbroke. Some very delicately drawn and engraved views of Reading by W. H. Timms, some Irish views by G. B. Fisher and T. S. Roberts; an interesting set of old London views, and two old American views published in New York, must also be mentioned among the landscapes. M. Dubourg's engravings take us into the regions of history—the Retreat from Moscow, and other episodes of the French wars, and popular incidents during the period of Queen Caroline's trial. Here, too, are some very interesting prints of Nelson's funeral as well as a plate representing a sea-fight, dedicated to Nelson, and actually published on the very day of Trafalgar. M. C. S.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

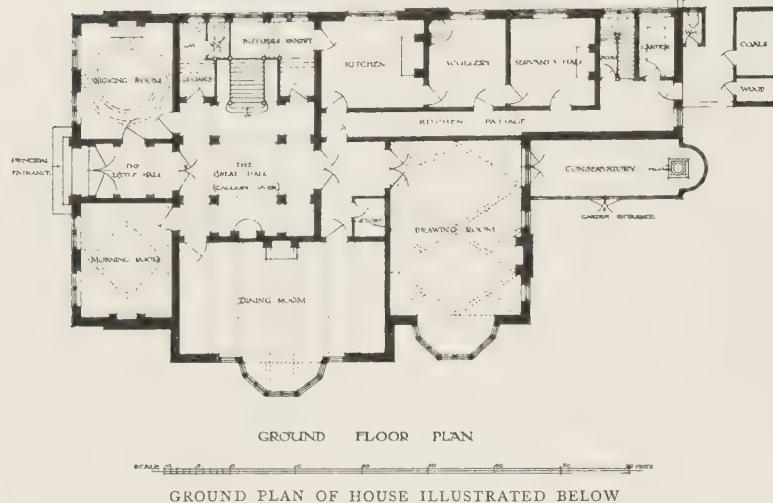
THE illustrations we give this month under the above heading relate to three country houses, two in the Northern counties, and the other in the Home counties.

The first is a house designed for a site near Settle in Yorkshire, well sheltered by trees to the North-West, and with beautiful views of Ribblesdale to the South, while from the small North-East



PLAN OF HOUSE ILLUSTRATED ABOVE

Recent Designs in Domestic Architecture



windows in the dining-room the Penyghent and Ingleborough mountains can be seen. The materials intended to be used are local stone rough-casted white with slate weatherings, and local stone slates. The plan permits of access to the front-door for servants without disturbing the privacy of the hall. The accommodation on

the ground floor is shown on the plan on page 133; on the floor above there are four bedrooms, a dressing-room and boudoir, box-room, bathroom, linen closet, lavatory, etc., and two servants' bedrooms. The architect is Mr. Gordon Sanderson, of Settle.

The proposed country house designed by Mr. R. F. Johnston (whose design for a house at Hampstead was illustrated in our November issue) is intended for a rural situation near the old-world village of Burnham, and within easy reach of the famous Burnham Beeches,

the materials in this case being warm red brick and rough-cast, with tiled roofs. The ground-floor accommodation is shown on the accompanying plan. Folding oaken doors divide the little hall from the great hall, which is fitted with fireplace and carved-oak mantel, panelled oak walls and wood-block flooring. A feature of the house



Recent Designs in Domestic Architecture



WATLING GATE, TIMPERLEY

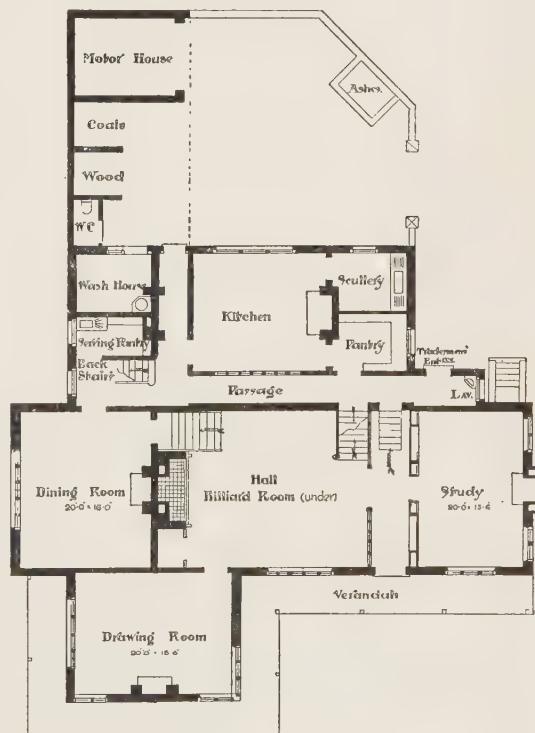
NEWTON & BAYLEY, ARCHITECTS

is a fine oak staircase leading to the first floor. The gallery over the great hall, which is supported by fluted oak columns, is well lighted by the staircase windows. On the first floor there are seven commodious bedrooms, two dressing-rooms, a housekeeper's room, box-room, bath-room and lavatory, and on the same floor there are two sets of sanitary appliances at opposite ends of the house on the north wing. There is also ample cupboard room accommodation on this floor. A servants' staircase leads from the offices on the ground floor to the second floor, where there are servants' bedrooms, a large box-room, &c., &c.

"Watling Gate," Timperley, Cheshire, is built in a rural setting, immediately to the south of that portion of the famous Roman highway, the Watling Street. Simplicity is the keynote to the design, and homely comfort with an entire absence of bijou residence "prettiness" has been the aim of the architects from first to last. Based upon the general lines suggested by many an old Cheshire homestead, the plain colour-wash of the walls, and the soft-toned, grey flag-slates of the roof combine to produce a home which harmonises admirably with its landscape environment. A conspicuous feature of the interior is the large hall or "house place," with its open timber roof and cosy chimney corner. The withdrawing-room opens out of this chamber on the same level, and the dining-room is also reached by a set of some five or six steps down, with the kitchen offices on the same level. The main staircase leads up to the bedchamber gallery, bounding two sides of the hall and only 6 feet above in floor level. The illustration of the hall on page 136 gives a very fair idea of the ample proportions and homely character of this interior. Another feature of the house is a large roof-garden or sun-bath, approached only by

a staircase from the bath-room. The architects, Messrs. Newton & Bayley, of Manchester, have, in this as in other country homes designed by them in Cheshire and Oxfordshire, studiously avoided the importation of outside materials, and relied entirely on local materials; and, as already mentioned, they have, as regards design, made a point of following local tradition.

Referring to the article on "Country Cottages and their Gardens" which appeared in our January issue, Mr. C. E. Mallows, to whom all the illustrations were ascribed, requests us to state that the name of Mr. Avray Tipping, F.S.A., should have appeared under the first one—that of a holiday cottage in Monmouthshire adapted from an old cider mill—Mr. Tipping having been responsible for the alterations to the house as well as for the gardens.



WATLING GATE, TIMPERLEY. GROUND PLAN.
NEWTON & BAYLEY, ARCHITECTS

Studio-Talk



HALL AT WATLING GATE, TIMPERLEY

NEWTON & BAYLEY, ARCHITECTS

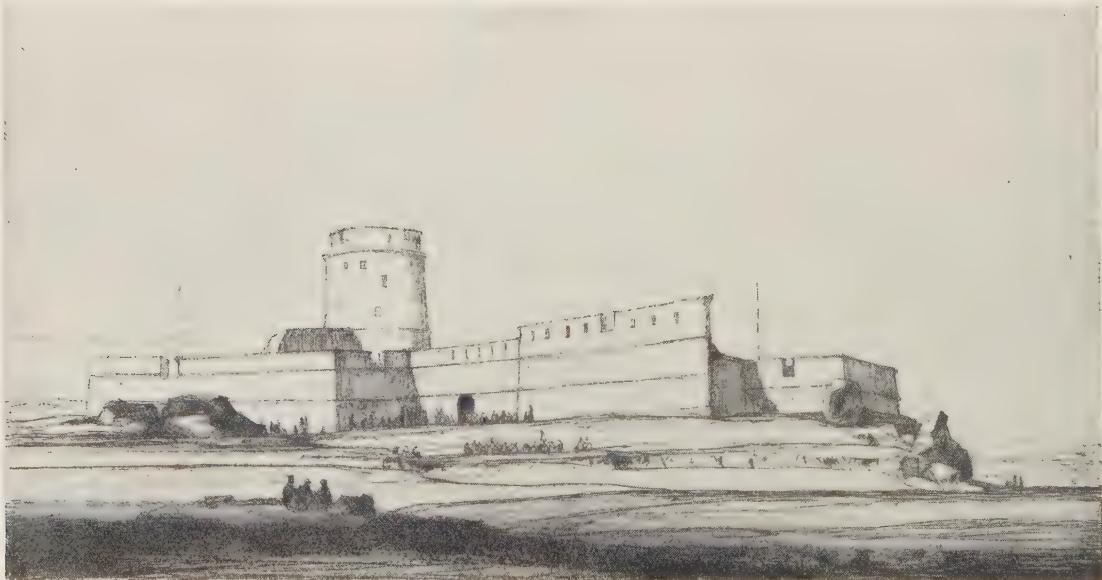
(See preceding article)

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The engraving which we reproduce, called *The Tower*, is by Mr. Emile Antoine Verpilleux, and was suggested to the artist by the tower of St. Jaques, Antwerp, the burial place of Rubens. Mr. Verpilleux, after a year's study in London,

The Society of Twelve's sixth Exhibition has recently closed at Messrs. Obach's, and although six members did not exhibit out of the fifteen of which the Society is composed, the show was an exceedingly interesting one. Mr. T. Sturge Moore had a fine design for a book cover. The two drawings, *Masure sur la Colline* and *Le Matin: au bord de la Rivière*, perhaps best represented Prof. Legros,



"THE TURKISH FORT" (ETCHING)

(Society of Twelve's Exhibition at Messrs. Obach's)

BY D. Y. CAMERON



"THE TOWER." FROM A COLOURED
WOOD ENGRAVING BY E. A. VERPILLEUX.



"MASURE SUR LA COLLINE" (DRAWING)

(Society of *Twelve*)

BY PROF. A. LEGROS

an honorary member. In draped and nude studies Mr. John showed some drawings in which he had made no attempt to exclude the beautiful, which, in spite of all his efforts, will identify his work with other people's sometimes. Quite a remarkable feature were Mr. E. A. Cole's drawings and etchings; they were the most gratifying of all novelties, an exceptional draughtsman first revealing himself. Mr. Muirhead Bone, Mr. F. Dodd, Mr. Charles Shannon, Mr. George Clausen, and Mr. William Strang, followed as successfully as ever the lines to which they have accustomed us.

Charles Conder's pictures can stand the test which so little modern art can stand, that of being seen frequently and *en masse*. Although confined to one set of conventions, and one point of view—or rather, in his case, feeling—there is hardly any repetition of *motif* in his designs, and the inspiration always seems fresh; every panel or fan addresses us with the unexpected, and startles the most transient and equivocating impulses of æsthetic feeling. The small collection of his works shown in January at the Carfax Gallery afforded great delight to admirers of his unique and individual genius.

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The society of reputations still in the making. One is led to believe that much is admitted because it is still young. But there is much that is still young in it that is very brilliant and full of promise. No young artist's work could be fuller of promise than Mr. Glyn Philpot's, and when speaking of promise in this instance, we of course mean performance. Than his *Circus Boy*, there has been no finer achievement shown lately by a young painter. Its qualities are those of perfection of craft and essentially artistic vision, and his *Stage-Box* is a good second to this beautiful piece of work. Mr. Lambert's portrait of the King is a wonderful piece of design, and the energy and precision of statement, the assurance and knowledge which his art displays, put his canvas, as court portraiture, on a plane above recent contemporary work of the kind. Admirable works were contributed by Messrs. G. F. Kelly, Alfred Hayward, G. Giusti, A. Priest, I. Lindhe, Sholto J. Douglas, C. L. Colyn Thomson, and F. C. B. Cadell. The drawings were a successful feature in the rooms, notably Mr. G. F. Lambert's, and the graceful, amiable talent of Mr. Ronald Gray should not go unacknowledged.

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The Modern Society of Portrait Painters is a

The Baillie Gallery have the advantage, which every gallery does not enjoy, of being able to hold

Studio-Talk

four exhibitions at a time. Recently there were paintings by Mr. Robert Fowler, R.I.; pastels by Mr. T. R. Way and the late Albert Cox; Impressions of Ireland, &c., by Miss A. C. Colthurst and paintings of Paris and Italy, by Mr. Bernard Harrison. "Sunshine" was the general title of Mr. Fowler's works, and an aptly chosen one, for their chief character is the sense of flooding light. *Old Houses, Deal* and *The Yellow House, Clifford's Inn* displayed the best of Mr. Way's admirable handling of pastel and his effective sense of colour. *Before Mr. Justice D., Ross Carbery, In the Stack-yard, Little Mary Casey* impressed our memory with their skill in Miss Colthurst's case; and Mr. Bernard Harrison's works all showed a high level of attainment.

The twenty-fourth exhibition of the Ridley Art

Club was very attractive. Works which should be mentioned in particular are *Magnolia Lennei*, by Mr. H. A. Olivier; *Fittleworth*, by Mr. P. H. Padwick; *The Garden that I Love*, by Mr. Graham Petrie; *A Bunch of Flowers*, by Mr. I. L. Gloag; *The Maritime Alps*, by Mr. Walter Donne; *Felpham, Sussex*, by Mr. Rowley Leggett; *The Dogana Troghetto*, by Mr. H. Trier; *A Harbour on the South Coast*, by Mr. Nelson Dawson; *The Red Cossack Guard*, by Mr. A. J. Mavrogordato; and *Across the River*, by Mr. Giffard Lenfestey. In sculpture the Society were chiefly indebted to Mr. Gilbert Bayes; but Miss Ruby Levick, Miss Edith Downing and Mrs. Harold Stabler also showed interesting items.

The Society of Women Artists have been holding their fifty-fifth exhibition at the galleries of



"STIRLING CASTLE" (WATER-COLOUR)

(Society of Twelve)

BY D. Y. CAMERON



"THE SCULPTOR FREDERICK HALNON"
FROM THE ETCHING BY ERNEST A. COLE

(Society of Twelve)



"STEALING THE LETTER"

(See *Paris Studio Talk*)

BY JOSEPH SOUTHALL

the Royal Society of British Artists. *Needlework* by Josine Van Rappard; *Heyst Lands*, by Beatrice Paine; *Worship*, by M. E. Kindon; *The Buttercup*, by Mrs. G. Blakeney Ward, and *On the Wandle*, by Mrs. Marquita Moberly, were among the most successful canvases, but noticeable works were shown by Miss Sybil Dowie, Miss E. Townley Millers, Miss Elise Thompson, Miss Beatrice Bright, and Miss Lily Defries. Mrs. Maud Hall Neale's portrait of *Winifred, daughter of J. Merrett Wade, Esq.*, was happy in capturing expression, and *My Sitting Room*, by the same artist, was excellent as an interior painting. Mrs. Louise Jopling contributed one of the most important works in *At the Gaiety*. Miss M. A. Sloane's etchings are always a feature of this Exhibition, and there was a small but interesting Crafts section.

At the Goupil Gallery in February, Mr. William Shackleton's exhibition showed an artist with

much imagination, sense of atmosphere and design and great originality. An excessive sweetness of colour, however, leaves a cloying taste with the spectator, which modifies the praise the work would otherwise demand.

Mr. Maxwell Armfield's exhibition at the Leicester Galleries was another in which the artist showed the personal element which is always so interesting. Above everything else Mr. Armfield is a designer, a pattern-maker, even his most charming landscapes have the marked feature of design. At the same galleries Mr. J. MacWhirter, R.A., also held a very successful exhibition of water-colours, containing many of the Italian and Swiss scenes, the spirit of which has often attracted him away from scenes by which he is better known but not better represented.

One of the most excellent of the smaller exhibi-

Studio-Talk

tions of last month was that of Mr. Cyril Roberts' drawings at the Ryder Gallery in February, chiefly consisting of portraits. Craftsmanship, downright and straight, the gift of seizing the likeness—in fact a business-like accomplishment takes the place of subtlety in his drawing. There is no fumbling, or falling short of the mark the artist has set himself; having apparently learnt his limitations, he avoids out-stepping them. Mrs. Walter Donne exhibited some very charming illustrations and fancies at the Walker Gallery lately, *The Fête, Mers-les-Bains, The Village Berneval*, recommending themselves most to us. At the New Dudley Gallery the water-colour drawings of the late Edith Martineau, A.R.W.S., Gertrude Martineau, and the oils of Mrs. Basil Martineau, made a very attractive exhibition, chiefly of landscape pictures. Reference must also be made to a series of drawings illustrating the Parables, and called "The Way of Sorrow," which were recently exhibited by M. Eugène Burnand in Messrs. Dowdeswell's Galleries.

Whether this artist's realistic treatment accords with the interpretation of parable is scarcely the question here, but M. Burnand has a force and precision of draughtsmanship which is quite unusual and imparts to each of his pictures a dramatic impetus that makes his interpretation convincing and daring.

PARIS.—Among the exhibitions to be held in Paris during the present month that of Mr. Joseph Southall, the Birmingham painter, whose works will be on view at Georges Petit's Galleries until the end of the month, is sure to attract attention. I believe this will be the first occasion on which any member of the group to which Mr. Southall belongs has exhibited in Paris, and it need hardly be said, therefore, that this exhibition is looked forward to with interest by art-lovers here, among whom there is always an eager desire to familiarise themselves with the various manifestations of British art.

The sculptor Victor Ségooffin has been charged with the execution of the monument to Voltaire which is to be erected in the Panthéon, and the artist is, in fact, putting the finishing touches to this important work. The choice of this sculptor for a commission of such magnitude was a most fortunate one, for M. Ségooffin must be counted indeed as one of the worthiest scions of the French school. His various busts, such as those of Ziem, Harpignies, Delcassé, Frédéric Mistral, and Bonnat, are at the same time of an intense nobility of conception and of uncommonly vigorous execution, and his work in general is characterised by extreme largeness and boldness. One feels in his sculpture the influence of the Italian sculpture of the Renaissance, coupled with, however, a pronouncedly French accent, and though in his large modelling and wide vision he may betray his artistic kinship with Michael Angelo, yet there is in his work a trace of that decorative quality which is characteristic in the works of Puget and the French artists of his day. At each Salon one has found Ségooffin represented by some powerful and personal work. Two years ago it was the *Génie Triomphant du Temps*, now an imposing feature of the "Square du Louvre." This year we are to see the *Voltaire*, and it is already safe to predict—judging from the impression one received in seeing the sketch model—that one will recognise in it the evidence of a fine artistic temperament, assisted by a refined culture complete in all respects and



"CASSANDRA"

BY J. VICTOR SÉGOFFIN



"LA DANSE SACRÉE"

BY J. VICTOR SÉGOFFIN

by craftsmanship of great decision and absolute conscientiousness.

An exhibition of the work of Toulouse-Lautrec has been organized in the Musée des Arts Décoratifs. True, it is not the first time that we have seen an *ensemble* of the works of this artist, but we are far from wishing to complain. Toulouse-Lautrec is one of those men whose work demands fresh study and merits to be daily better known, for he was in truth one of those who twenty-five years ago strove to raise art from the lifeless routine of pseudo-classicism. He displays in his pictures, despite a certain coarseness which strikes one disagreeably at times, a very keen appreciation of the beauty of line. His profiles of Mdlle. Yahne, Miss Bedford, of Yvette Guilbert, are powerfully drawn in a style in which he approaches to the work of the greatest masters of line.

In art circles in Paris things have been at a standstill for some time, but now they are resuming their normal course again. In the Berne-Bellecourt Galleries there has been a very interesting show of work by a few chosen artists. M. Jules Adler's delightful little pictures were a feature of the exhibition. Eugène Chigot is becoming more and more a colourist in his eloquent landscapes of French Flanders, and the landscapes of M. Jacques Simon also call for notice in this excellent show, as do the *Arab Encampment* by Henri Rousseau, the *Mother and Child*, by Wéry, and the strong and very personal impressions of Versailles, by M. Aries. The sculpture of M. Desruelles added to this exhibition the charm of their pure execution. H. F.

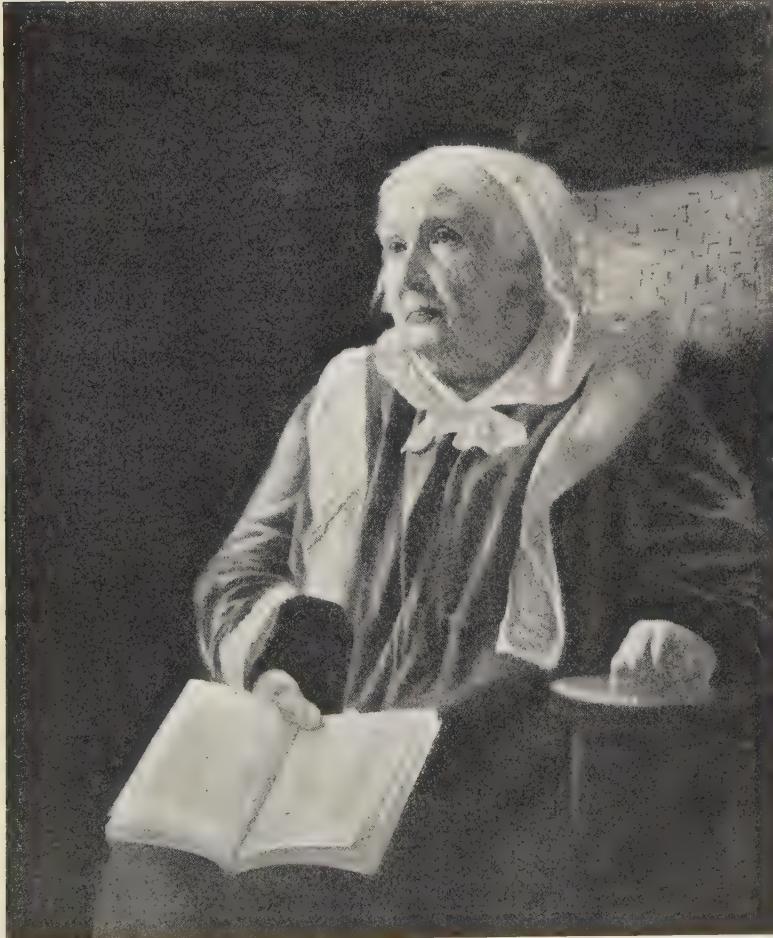
Studio-Talk

ROME.—Mr. John Elliott, whose finely sympathetic portrait of Mrs. Julia Ward Howe is here reproduced, is, as his name shows, a Scotchman. A student under Carolus-Duran in Paris, and later under Señor Villegas in Rome, he has lived chiefly in the latter city, where during the last ten years he has been engaged on large decorative works. Of these one of the most important is *The Triumph of Time* in the Boston Public Library, others being *The Story of the Vintage* for Mrs. Potter Palmer's house in Chicago, and the just completed decoration recently exhibited in Rome, *Diana of the Tides*, for the Smithsonian Institute, Washington. Curiously the artist, though accustomed to work on so large a scale, is also an exquisite miniature painter, preserving the beautiful texture of the ivory and obtaining on the tiny discs, by the use of transparent colour only, effects at once broad and delicate. Of late he has been turning his attention

more and more to portraiture; and to the poetic feeling and fine colour which distinguish his decorative work is here added an intuitive perception of character, combined with a grace and refinement only too rare in modern work. The most notable of his portraits is certainly that of Mrs. Julia Ward Howe, already mentioned, which attracted a great deal of attention when exhibited in Rome. Other examples of Mr. Elliott's work in this line are his portrait of the Duke of Cambridge, three different views of the head of Lady Cromer, and three heads in red chalk of the Marquis of Winchester, Lord Ava, and General Wauchope, which were in the exhibition held at Lansdowne House after the Boer War.

S. D.

BRUSSELS.—The sculptor, Ch. Samuel, of Brussels, some of whose works in ivory have already appeared in THE STUDIO (Nov. 1902 and May, 1904), exhibited recently a statuette, *Une danseuse antique* (reproduced on p. 146), which undoubtedly deserves to rank as his most important achievement in this *genre*. The general line of the composition is graceful and harmonious, and the details of the work—of the hands especially—have been executed with consummate finish. The modelling, also, of a memorial plaque to the Baron F. A. Gevaert has been entrusted to M. Samuel. M. Fonson, the publisher, has undertaken, very courageously and without official support, to have medals struck in memory of illustrious Belgians, and the occasion of the death of the eminent Director of the Brussels Conservatoire seemed to him a fitting one to inaugurate the series. The very characteristic profile of the “master,” with his ironical smile, has been reproduced by the sculptor



PORTRAIT OF MRS. JULIA WARD HOWE

BY JOHN ELLIOTT



REVERSE OF MEMORIAL PLAQUETTE TO BARON
F. A. GEVAERT
BY CH. SAMUEL

with remarkable fidelity. In his design for the reverse of the medal, an illustration of which is given on this page, M. Samuel has introduced the bas-relief with which the much-regretted sculptor, Paul de Vigne, ornamented the tomb of Madame Gevaert, adding to it an appropriate verse from the Psalms, *In salicibus suspendimus organa nostra.*

F. K.

STOCKHOLM.—We give on the opposite page a reproduction in colour of one of Mrs. Anna Boberg's seascapes from that fairyland, the Lofoden Islands, in Northern Norway, of which the most universally known and also most original artistic interpreters are herself and the late Otto Sinding. Mrs. Boberg is the daughter of an excellent Swedish architect, Professor Scholander, and the wife of a still more famous architect, Ferdinand Boberg, now well known to readers of THE STUDIO. She has all her life lived in an artistic atmosphere. She began early to devote herself to art, chiefly working on designs for textile manufactures, and drawing and modelling for some of the porcelain and glass factories of Sweden, but it was not until about ten years ago that she really took up painting in oil seriously. In the course of her travels in and around Norway she came to Lofoden, and was immediately so enraptured with the beauty of its scenery that she decided to make it her life work to interpret the grandeur of this remote part of the world and

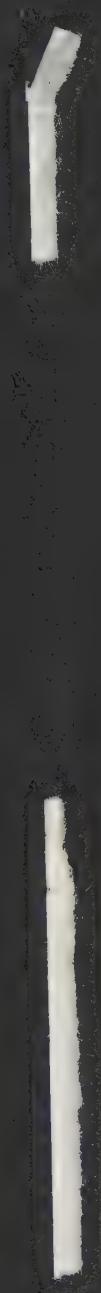
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paint the picturesque life of the people. She settled in a little fisherman's house far away from all other living beings, and here she spends some months every winter under severe hardships, painting the sea and mountains with or without the quaint old fishing-boats, which still perpetuate the Viking ship type.

A few years ago Mrs. Boberg arranged an exhibition of her works in Paris, which had a great success, though not to be compared with the enormous success of her pictures at the International Exhibition in Venice in 1907. She has now prepared another exhibition in Paris, and it



IVORY STATUETTE "UNE DANSEUSE ANTIQUE"
BY CH. SAMUEL



Studio-Talk



"A WINDY MORNING, SWEDEN"

BY WILLY HAMACHER

is to be held in Messrs. Durand-Ruel's Galleries in the course of the present month. T. L.

a Swiss by birth, but for almost half a century he filled the office of professor at the Dresden

BERLIN.—The arrangement of a comprehensive Anton Graff exhibition, which the Schulte Salon has recently undertaken, was a more difficult task than those usually undertaken by private concerns. The Centenary Exhibition of our National Gallery had re-awakened interest in this best of German portrait painters since the days of Holbein, but only at Schulte's were we at last enabled to judge of the full scope of his talent. Graff, the contemporary of our classical poets, was



"VENICE"

BY WILLY HAMACHER



"RIVA" (*Acquired by the Prussian Government*)

BY WILLY HAMACHER

Academy. He paid several visits to his native country, but otherwise his travels were between Berlin and Leipzig, from Court to Court, from nobles' mansions to the homes of statesmen and scholars, painting portraits of prominent men and women. Graff was at his best in portraying intellectuality, and his series of representative portraits for the Leipsic University Library and Chamber of Commerce prove him a wonderful reader of character.

At the Künstlerhaus we were impressed with deep regret at the early death of Willy Hamacher, one of our most gifted sea and harbour painters. For some years he had given proof of the power of his hand in the rendering of palpitating surfaces, of the majestic onward sweep of the waves, and also of dramatic incidents of hardworking boatmen and mariners in their struggle with the turbulent element. Such subjects Hamacher attacked with all the thoroughness of the modernist; his soul thrilled at the sight of glorious sunshine, of

rough and misty atmosphere, and at the pageant of storm-tattered sails and large sweeps of craggy seashore. Such subjects were revealed to him in North Germany and the Riviera, and he had just begun to establish a mastery over refractory materials when death ended his rising career.

Fritz Gurlitt's Gallery has been showing an Arthur Kampf collection. In this the President of the Royal Academy of Arts included only a number of single figures and studies of men and women, testifying to a sure and spirited technique. Temperament was everywhere in evidence, as well as a refined taste, disciplined by Parisian schooling.

J. J.

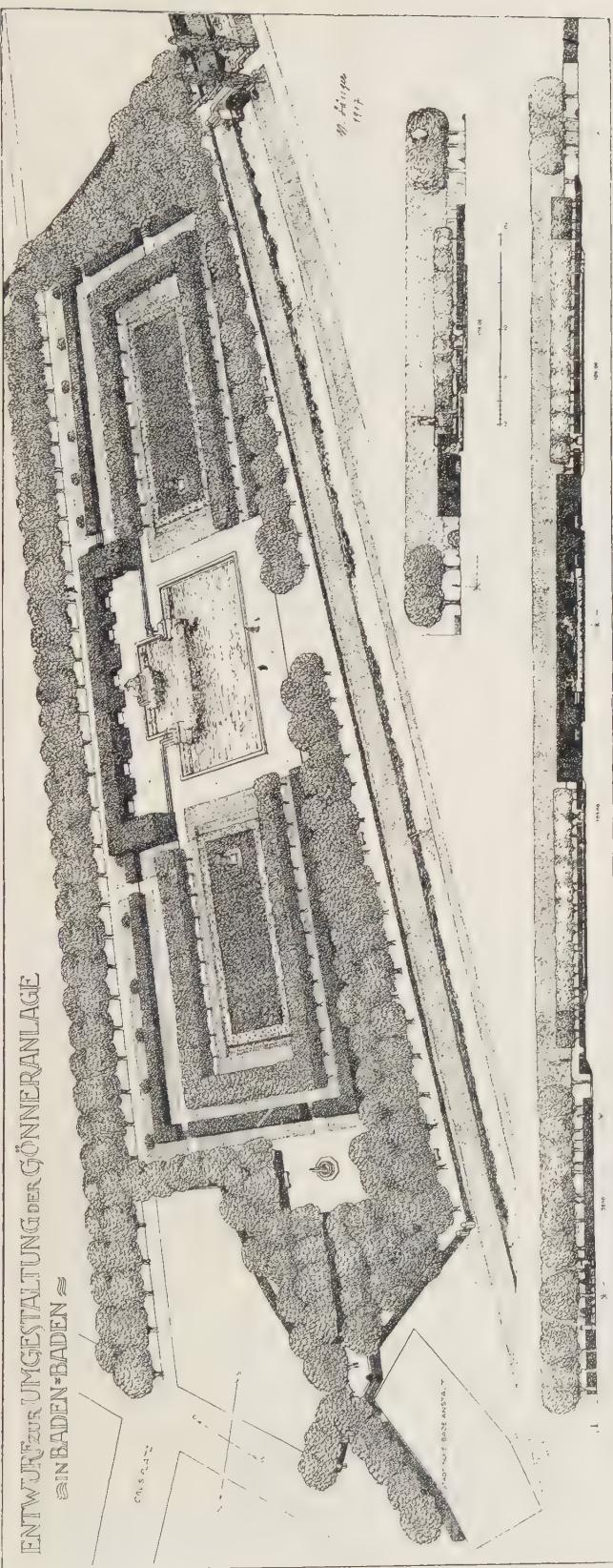
B ADEN-BADEN.—A couple of years ago some illustrations were given in these pages of a few of the fifteen gardens designed by Prof. Max Läuger for an exhibition at Mannheim. Although Läuger was then but a novice in this much disputed field,



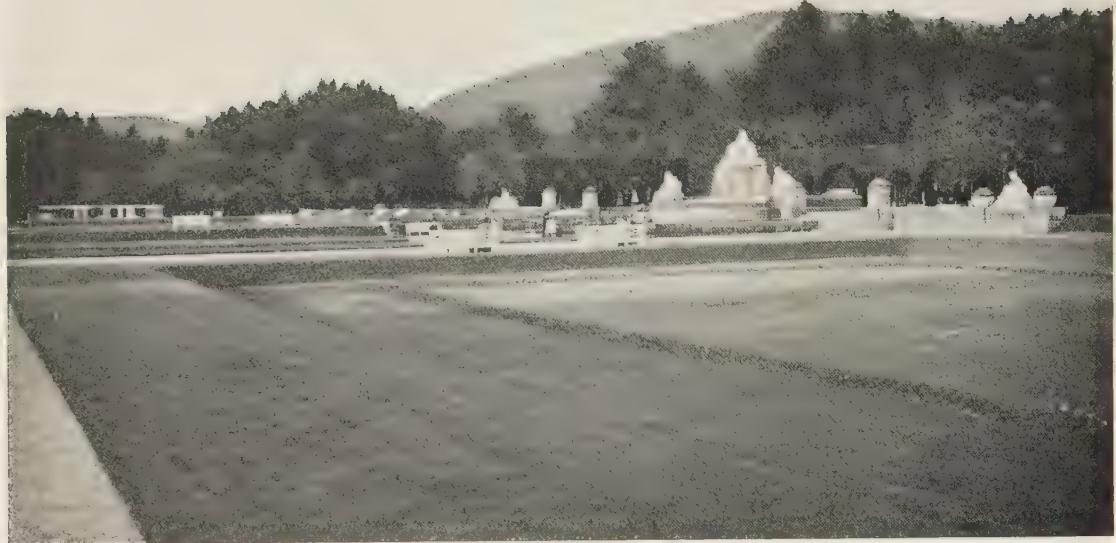
NEW "GÖNNER" GARDENS AT BADEN-BADEN :

SCULPTURE AND VASES BY PROF. JOSEF FLOSSMAN

ENTWURF ZUR UMGESTALTUNG DER GÖNNERANLAGE
IN BADEN-BADEN



"GÖNNER" GARDENS, BADEN-BADEN
PROF. MAX LÄUGER'S ORIGINAL
SCHEME OF RE-ARRANGEMENT



NEW "GÖNNER" GARDENS, BADEN-BADEN

DESIGNED BY PROF. MAX LÄUGER, ARCHITECT

he had tried his hand at all sorts of daring experiments and innovations, and the success from an artistic point of view which marked

out his creations from those of others who strove with him for the palm, proved ample justification for his venture. The following year, in competition



NEW "GÖNNER" GARDENS, BADEN-BADEN, DESIGNED BY PROF. MAX LÄUGER. SCULPTURE BY PROF. FLOSSMANN

Studio-Talk

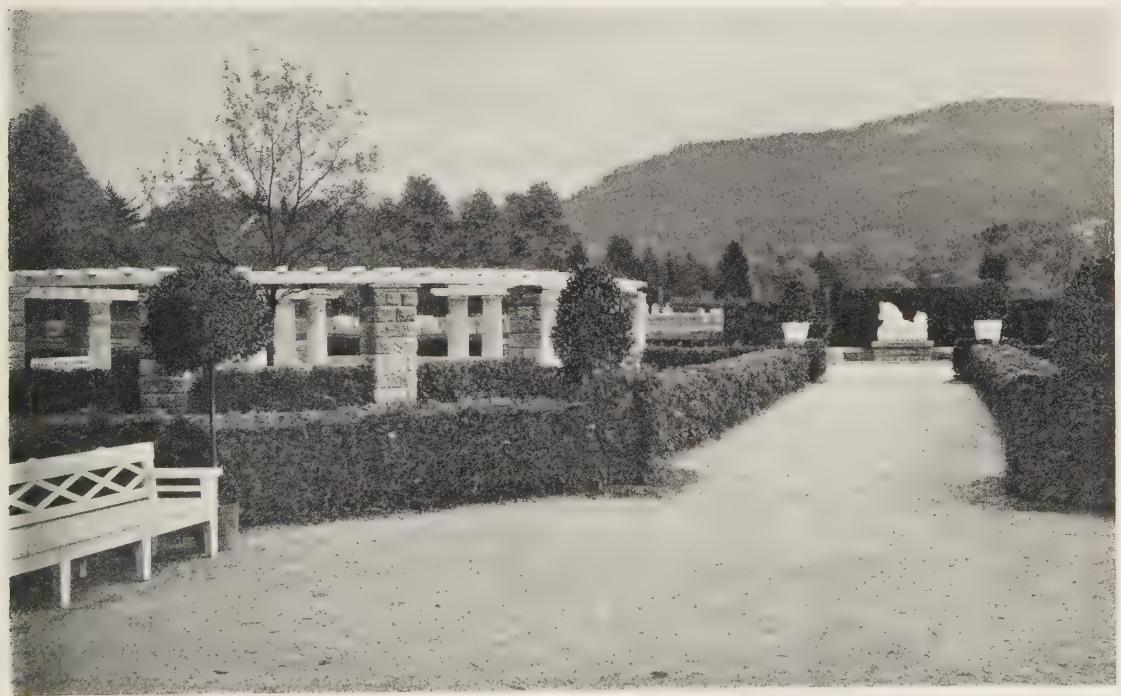


NEW "GÖNNER" GARDENS, BADEN-BADEN

DESIGNED BY PROF. MAX LÄUGER

with the foremost landscape gardeners and garden architects of Germany, he elaborated a brilliant scheme for laying out a projected people's park at Hamburg, but the result was so absolutely

novel that the authorities, while ready enough to purchase his designs, hesitated to carry them out. The entire scheme, making careful provision as it did for every imaginable feature of practical



NEW "GÖNNER" GARDENS, BADEN-BADEN

DESIGNED BY PROF. MAX LAUGER

Studio-Talk

utility, was a complete departure from the type of public garden hitherto in vogue; and had it been carried out Hamburg could have prided itself on having the first real "Volks-park" in Germany; but the conservative-minded Hamburgers could not bring themselves to adopt so radical an innovation, and thus it has been reserved for little Baden-Baden to take the initiative.

In the case of this famous watering-place, however, the problem was essentially simpler. Originally the task was simply to add to an existing landscape scheme a large fountain given by a citizen of Baden, and Prof. Läuger was called upon to elaborate a plan for carrying out this intention. It had not occurred to the responsible authorities in Baden-Baden that to ensure a harmonious co-ordination in the scheme as a whole, a large monumental fountain like that contemplated should be placed amid surroundings planned on a liberal scale, but they proved amenable to conviction on this point, and were shrewd enough to discern the advantages of the proposed design.

The site of the proposed new garden was a level tract of land known formerly as the "Gönnerwiese," or Gönner meadow, and situated in the valley of a small stream called the Oos. It is here surrounded by richly-wooded and gently sloping hills of the Black Forest range, and one of the problems was to utilise to the greatest advantage the level nature of the site so that the view of the surrounding hills should be as complete as possible. A scheme of landscape gardening, with its accompaniment of tall, shady trees (of which the vicinity of Baden-Baden furnishes a rich abundance), would have defeated this purpose; the spaciousness of the site, which it was essential to enhance rather than diminish, would have been destroyed, and it became clear that a really successful scheme of transformation, and one which at the same time should preserve unimpaired the natural beauty of the environment, must take the shape of a compact, formal arrangement of clipped hedges and rows of trees. It was an arrangement of this kind that Prof. Läuger elaborated; and in his first plan (reproduced on page 151) the memorial fountain, with a large rectangular basin, forms the focus of the entire scheme, while behind it he planned a tall, close screen of copper beeches, with recesses at intervals, and on either side spacious flower-beds, enclosed on three sides by clipped hedges.

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This original plan, however, had to be modified, for pecuniary and other reasons. In the scheme as adopted by the authorities, besides the elimination of some of the hedges and rows of trees encircling the entire area, the basin or pool in front of the fountain has been replaced by an additional flower-bed; the fountain itself has been re-designed on a considerably less ambitious scale; and some small flower-beds have been placed elsewhere. It is to be regretted for various reasons that the original scheme was not adopted, but be that as it may thanks are due to the civic authorities for giving Prof. Läuger a practically free hand in dealing with his task, the carrying out of which has enabled him to demonstrate the soundness of the principles involved in the new art of garden design.

L. D. (Munich).

GRAZ, STYRIA.—Some ten years have elapsed since the "Verein der bildenden Künstler Steiermarks" came into existence, and in the meantime periodical exhibitions have been held in this city of ancient culture. Much interest has been shown



CHALK DRAWING
BY F. VON HOLZHAUSEN
(*Verein der bildenden Künstler Steiermarks, Graz*)



(Verein der bildenden Künstler
Steiermarks, Graz)

PORTRAIT OF A LADY
BY HERMANN TORGGLER

Studio-Talk

in the welfare of the society, the State granting prizes in money and medals, while the different corporate bodies of the Province of Styria and the city of Graz itself have followed the good example shown to them. Endowments, too, have been given for the purchase of works of art for the Public Art Gallery, and on the whole it may be said that the aim of this Society, formed "for the furtherance of art and to raise its *niveau* among their countrymen," has been realized, though complaint is made of the want of interest in its doings among the general public—due perhaps to the fact that hitherto art has had no home of its own in the town. But thanks to the munificence of the late Baroness Zoiss, a warm lover of art, who has bequeathed the sum of 200,000 crowns for the purpose, the Society will soon be able to boast a gallery of their own.

The Society's Jubilee exhibition, held recently, contained many works of interest. Alfred Zoff, the President, showed some excellent landscapes,

among them *On the Coast of Brittany*, a broadly treated painting showing nature in her true dignity. Felix Kraus, a young artist who is doing good work, gave evidence of his responsiveness to nature in his *Frühling* (Spring), a picture of exceptional beauty. This artist passes his days in the mountains, studying nature in all her moods. Victor Mytteis showed some tender landscapes—low-lying hills, soft and velvety, with a few straggling trees in the foreground, or as in the *Winter Sun*, a glimpse of a village with a gentle suggestion of the distant mountains. Marie Egner's mountain scenes of glaciers show intimate knowledge and keen appreciation of the world of eternal snow.

Anton Marussig contributed several pictures, which severally testified to his gifts of pictorial expression, his *Durch den Zauberwald* (Through the enchanted Forest) being especially rich in poetic charm. Oskar Stössel's treatment of light and colour was admirably shown in his *Sonnen-*



"GLACIER NEAR FERLEITEN"

(Verein der bildenden Künstler Steiermarks, Graz)

BY MARIE EGNER

Studio-Talk



“ON THE COAST OF BRITTANY”

(*Verein der bildenden Künstler Steiermarks, Graz*)

BY ALFRED ZOFF

krinkeln, an interior in which two little girls are trying to catch the sunbeams entering a room where everything is flooded with light. Toni

Bleichensteiner, Konstantin Damianós, J. von Arbesser, J. Mahorcig, Alois Penz, Paul Scholz, and Prof. Diet were all well represented.



“THROUGH THE ENCHANTED FOREST”

(*Verein der bildenden Künstler Steiermarks, Graz*)

BY ANTON MARUSSIG

Studio-Talk

Among the portraitists, Ferdinand Bamberger claims attention for his pastel drawing of Rosegger, the famous Styrian writer, also Paul Scholz, who showed some interesting landscapes as well, and Hermann Torggler, whose rendering of fur, silk, velvet and lace is singularly fine. Some good graphic work was shown by Luigi Kasimir, Friedrich von Holzhammer, and Bela Konrad.

The plastic section, admirably arranged by Architect Adalbert Pasdirek-Corono, was exceedingly good. Franz Ehrenhöfer's ideas are at present uncertain in their aim, but he is strong and works on broad lines, and rightly curbed he will achieve good work. Theodor Stundl, Wilhelm Gösser, Hugo Postl, Karl Stemolak, and Ernst Wagner were other exhibitors in this section

and proved themselves capable artists. Michael Powolny sent some charming ceramics, and Marie Quirin tasteful examples of beaten metal work. The exhibition as a whole was a praiseworthy one, spite of the fact that many of the pictures were badly hung and far too crowded. A. S. L.

PHILADELPHIA.—Compared with the showing of preceding years the One Hundred and Fifth Annual Exhibition of the Pennsylvania Academy of the Fine Arts is quite as important as any in the number and quantity of meritorious works significant of the progress of art in America. The catalogue contains the names of three hundred and seventy artists, exhibiting four hundred and eighty-one paintings and one hundred and twelve pieces of sculpture. The fact that a large proportion of the number of canvases exposed are portraits of celebrities of the day, is certain to make the exhibition popular with the lay members of the public. Landscape art is not quite as much *en evidence* as in former shows. Modernity is the key-note of the exhibition, and yet it is not remarkable for many radical departures or startling innovations.



PASTEL PORTRAIT OF P. K. ROSEGGER
(*Verein der bildenden Künstler Steiermarks, Graz*)

A large unfinished canvas by Mr. Edmund C. Tarbell, entitled *A Portrait Group*, occupies the most conspicuous position in Gallery F, and seems to dominate everything else in its vicinity, not only by its unusual size, but from the masterful handling of the composition, representing equestrian portraits of the owner and his wife. Mr. Howard Gardiner Cushing exhibits six canvases, one of which, a portrait of a young woman whose auburn hair forms a

Studio-Talk

striking contrast of colour with the evening costume of a delicate cream white, set off with bands of Oriental embroidery, is given the place of honour in this gallery. Mr. John Singer Sargent is represented by two interesting portraits of prominent men, one, his latest work, that of Dr. J. William White, the other of Joseph Pulitzer, Esq., editor of the *New York World*. Mr. Thomas P. Anshutz shows a portrait entitled *Summer Time*, and deserves the highest praise for a careful and conscientious expression of a charming personality.

Mr. John McLure Hamilton is represented by two works very cleverly executed, and worthy of better positions than were given them by the Hanging Committee. His portrait of Dr. W. G. Mitchell, one of the celebrities of Philadelphia, is full of personal character, and withal not carried any further than necessary for an artistic result. The other canvas, a portrait of Joseph Pennell, Esq., well known to readers of *THE STUDIO* as an etcher and as the biographer of Whistler, furnished a notable addition to the attractions of the collections. Mr. George de Forest Brush shows a *Portrait of a Lady*, delicious in tone and colour, and *A Family Group*, awarded the Saltus Gold Medal and lent by the Art Institute of Chicago, that is replete with tender sentiment, combined with the finished craftsmanship of the painter. A full-length portrait of Mrs. C. Shillard Smith shows Mr. Hugh Breckinridge's penchant for pure colour, and likewise his skill in the management of it without injury to the picture as a whole. Simplicity and directness characterise Mr. John W. Alexander's portrait of the late Richard Watson

Gilder, which is quite as successful in its way as his other contribution, *Summer's Day*, a group of young women in a diffused light which softens the outlines of the carefully studied draperies in his usual well-known manner. Mr. Robert Henri's *Ballet Dancer in White* is virile in treatment, and interesting, especially to the profession, and those laymen who admire bold technique have here an excellent example. Mr. Henry R. Rittenberg's portrait of Mrs. Graham C. Woodward should be mentioned as a capital bit of work from the hand of this rising young painter. Mr. Carrol S. Tyson exhibits a very attractive portrait of Mrs. Chas. Gilpin; Mr. Richard Blossom Farley a portrait entitled *The Daguerreotype*, delightfully harmonious in colour, subdued in tone and simple in



PORTRAIT OF A LADY

BY GEORGE DE FOREST BRUSH

Studio-Talk

treatment; Mr. Adolphe Borie a portrait of Dr. T. W. Holland, evidently true to life; and praise must be given to the portrait of Mrs. H. M. Howe, by Mr. Lazar Raditz.

Mr. William M. Chase contributes a portrait of James C. Carter, Esq., painted in his usual skilful style; and in no work is sureness of method with ability in depicting types of humanity better shown than Mr. Chas. Hawthorne's *Two Fishermen*. M. Jean McLane's *Girl in Green*, warm in colour, holds one's attention as a strong work; and Miss Mary Cassatt's *Children Playing with a Cat* is equally interesting as a colour scheme and as a study in values. Mr. Joseph de Camp shows *The Blue Cup*, a beautiful piece of figure painting. Mr. Gari Melchers in his *genre* picture, lent by Dr. George Woodward and entitled *The Morning Room*, is quite up to his usual form; as is Mr. Wm. M. Paxton in *Tea Leaves*. Charming effects in the way of landscape painting are obtained by Mr. Henry Golden Dearth. *The Landing Stage*, by Mr. W. Elmer Schofield, as a piece of realism

has no equal in the collection; and Mr. Daniel Garber, in *Hills of Byram*, reflects great credit upon the training he received as a pupil of the Academy. Mr. Paul King's contributions, *Along the Wissahickon*, beautiful in colour, and *A Cool Retreat*, also very mellow in tone, should be especially mentioned. The picturesque effect of a snow storm upon the usually commonplace surroundings of *Sherman Square, New York*, is delightfully rendered by Mr. D. Putnam Brinley. Mr. Willard Metcalf has some capital landscapes on view—one entitled *Ice Bound* is especially clever; and Mr. Edward W. Redfield has some good winter scenes. A curious work, unique in its way and in a class by itself, is Mr. Winslow Homer's *Right and Left*, giving with wonderful keenness of observation the effect of the discharge of both barrels of a hunter's fowling-piece. Mr. Joseph T. Pearson's *Geese* is extremely good in drawing and natural in action, and forms a highly decorative piece of work.

The display of sculpture while not as large as usual, yet deserves the careful attention of the



"THE LANDING STAGE"



"THE MORNING ROOM"
BY GARI MELCHERS



"MRS. C. SHILLARD SMITH" BY HUGH H. BRECKENRIDGE



BY ALBERT STEINER

"MRS. STEINER"



"A GROUP OF GEESE"

BY JOSEPH T. PEARSON, JNR.

lover of the plastic art. A number of bronzes descriptive of life on the plains with the *Broncho Busters* and *Buffalos*, by the late Frederick Remington, form the nucleus of the collection. Mr. Phimister Proctor shows a number of his models of wild animals. Otto Schweizer, Charles Graffy, Salvatore Bilotto show vigorous portrait busts, and Mr. Scott Hartley an interesting figure entitled *A Joyous Fountain*.

To Mr. Howard Gardiner Cushing was awarded the Temple Gold Medal for his *Portrait*; the Walter Lippincott Prize of three hundred dollars to Mr. J. Alden Weir, for his picture entitled *The Hunter's Moon*; the Jennie Sesnan Gold Medal to Mr. Childe Hassam, for his landscape painting *Summer Sea*; the Carol H. Beck Gold Medal for the best portrait, to Mr. Adolphe E. Boric for his *Lady with a Black Scarf*; and the Mary Smith Prize for the best picture painted by a woman to Mrs. Alice Mumford Roberts, for her work entitled *The Morning Air*.

E. C.

ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, when he spoke in December of the impending changes at the Royal Academy Schools, hinted that an endeavour would be made to re-establish as much as possible the control of the elementary training of the students which

was practically abandoned seven years ago. The revised laws that came into force in 1903 abolished the preliminary classes, and increased the stringency of the entrance examinations, with the intention of making the Academy a finishing school to which only students who were already accomplished could gain admission. The results of this scheme have, however, proved unsatisfactory, and the new rules of 1910 provide for the re-instatement of the preliminary school, and make the entrance examinations for probationers comparatively simple for

painter-students under nineteen. It is evident that the Academy is especially anxious to attract young students, as in future painters under nineteen need submit only a drawing of a figure from the antique, and a design for a composition in black and white or colour. They may send with them sketches or studies (not exceeding four) of any kind they choose. The idea of allowing candidates to show sketches or other works outside the range of the regulation studies is new in these examinations, and it cannot be too highly commended. Probationers under nineteen whose works are accepted have to execute in the Academy schools, in six days, a drawing of an antique figure and an outline of the skeleton and the anatomical figure, and in one day a sketch design in black and white of a subject set by the Keeper. The new rules leave unchanged the entrance examinations for sculptors and architects, and modify only in a slight degree those for painters over nineteen. There will in future be three instead of two entrance examinations each year, on March 1st, July 1st, and November 1st.

"Draw every day and every thing" was an axiom impressed upon the students of the Royal Female School of Art by Sir Charles Holroyd, in an admirable address given at Southampton Row on the occasion of the prize-giving. Sir Charles recalled his own student days at the Slade, and the uncompromising manner in which Professor Legros

Art School Notes

corrected careless pupils who had no respect for the material in which they worked. The old men, said Sir Charles, were masters of their materials, and were in this respect far more accomplished than modern artists. Speaking as a painter he cautioned the students to work systematically and carefully in oil, and not to be misled by the statement so commonly and confidently made that oil is easier than water-colour, because in the stronger medium the artist can conceal any errors beneath a fresh coat of paint. Sir Charles assured them that it is really easier to make corrections in water-colour than in oil, and described how David Cox proved this by washing out the foreground of a landscape so completely that he was able to reverse the drawing and paint the sky where the foreground had been.

After urging the students constantly to practise drawing the human figure, as the only thing that could give them a true sense of proportion, Sir Charles commented on the presence of fashion-plate drawings among the works shown on the walls; and to the amusement of the audience suggested that even to the fashion artist some knowledge of the human figure might not come amiss. However, he expressed his satisfaction that fashion drawing was studied at the Royal Female School of Art, and as examples of what might be achieved in this direction produced from a portfolio some of the artistic fashion-plates of the earlier years of the nineteenth century. It is, by the way, probable that some of these plates were drawn by one of Sir Charles Holroyd's predecessors at the National Gallery, Thomas Uwins, R.A. This artist, who was Keeper of the National Gallery in the fifties, drew for several years the fashion-plates in Ackermann's "Repository of Arts." Sir Charles Holroyd concluded his address by complimenting Miss Rose Welby and her staff on the success of her pupils, some of whose works he criticised individually. The King's Gold Medal was gained by Miss Winifred Wight, the Queen's Scholarship of £50 by Miss Jane S. Blaikley, and the William Atkinson Scholarship by Miss A. Dorothy Cohen. In the National Art Competition medals were gained by Miss Winifred L. Fison and Miss A. Dorothy Cohen. Full Teachers' Certificates were awarded to Miss Hilda M. Knight, Miss Jessie Jacob, and Miss Georgina C. Levie; and local prizes to Miss J. S. Blaikley, Miss Brenda Hughes, Miss Edith Livesay, Miss Jessie Humby, Miss Barbara Spurr, Miss Winifred Fison, Miss Muriel Luke, Miss A. Dorothy Cohen and Miss Winifred Marchant.

Mr. Ernest A. Cole, the young art student whose admission to membership of the exclusive Society of Twelve has lately attracted much attention to his work, was trained almost entirely in the art school directed by Mr. Frederick Marriott, at the Goldsmiths' College, New Cross. Mr. Cole, who is only nineteen, came to the Goldsmiths' College in 1905 with a London County Council Scholarship, gained at an evening continuation school at Hither Green, and has studied there since, except for one session spent at Blackheath School of Art, preparing for an art teacher's certificate. His drawings and models were prominent features of the exhibition of students' work held at the Central School of Arts and Crafts last summer, and Mr. Charles Ricketts, who was one of the judges on that occasion, was quick to appreciate the promise of the youthful artist. Modelling rather than drawing has hitherto been Mr. Cole's principal study, and at the last National Art Competition he gained a silver medal for modelling from the nude.

In the retrospective exhibition of the Polytechnic (Regent Street) Sketch Club some excellent work was shown in the Past Members' Section. Among the best things were the landscapes of Mr. W. T. Wood, Miss Katherine Clausen, Mr. Tobias Lewis and Mr. John C. Moody; the pastorals by Miss Dorothea Sharp, the lithographs by Mr. Spencer Pryse, Mr. Edwin Noble's animal studies, a portrait by Mr. E. A. Widdas, and illustrations by Mr. F. Carter and Mr. H. Rowntree. One of Mr. Tobias Lewis's oil sketches was a study for the picture with which he gained the Turner Medal at the Royal Academy in December. W. T. W.

DUBLIN.—For some time past there has been a decided increase in the amount of interest displayed in Ireland on the part of the general public in the artistic development of the country, and to this fact is due in large measure the success which attended the first exhibition organized by students of the Metropolitan School of Art. Limited to the present students and those who had received their training in Kildare Street during the past ten years, this exhibition, held in January, provided a much needed opportunity for the younger generation of Irish artists, and so successful was the venture that the event is likely to become an annual fixture. The standard of the work was remarkably high for an initial undertaking, and considerable taste was evident in the hanging of the pictures and the general arrangement of the exhibits, which included

Reviews and Notices

sculpture, stained glass, enamels and metal-work. Mr. William Orpen, A.R.A., contributed three characteristic drawings, one of them, a girl's head, being an excellent example of the possibilities of charcoal as a medium. Mr. W. J. Leech, A.R.H.A., exhibited a group of a dozen pictures which were the most conspicuous feature of the exhibition. This artist has divined the secret of transferring the largeness of nature direct to canvas, and his treatment of the sea is exceptionally good. Mr. J. Poole Addey, Miss Ethel Rhind, Miss Florence Gillespie, Miss E. Stewart, Miss K. Fox, Miss D. Elvery, and Miss N. O'Kelly, should be mentioned among those who contributed excellent water-colours; and some capital work in the oil medium was to be seen on the walls, that by Mr. Thomas Scott, Mrs. Sinclair, Mr. G. G. Lynes, Miss B. Elvery, Miss Kathleen Fox, calling for particular note. Clever studies in black-and-white were sent by Mr. Oswald Cunningham and Miss G. Scott. The sculpture was well chosen and carefully arranged, among noticeable items being two bronze statuettes by J. J. Hughes, R.H.A. some examples of bronze and plaster work by Oliver Sheppard, R.H.A., and a small group, entitled *The Planters*, by Albert Power. An interesting feature of the exhibition was the choice collection of enamels, several of the exhibits representing work which had been awarded prizes in the National Competition. Miss Dora K. Allen and Miss Kathleen Fox were the principal exhibitors in this section, and the latter, with Miss E. Rhind and Miss C. O'Brien, showed some excellent stained glass.

REVIEWS AND NOTICES.

English Lead Work—its Art and History. By LAWRENCE WEAVER, F.S.A. (London: B. T. Batsford.) 25s. net. In this sumptuous volume of 441 illustrations, mostly photographs specially taken or acquired for the purpose, the author chiefly devotes himself to the compilation of numerous beautiful and characteristic examples of the art and craft in England, with a general survey of the principles and motives underlying their creation. Whilst concerning himself largely with the antiquarian bearing of the subject, he gives at intervals some technical information inseparable from the right and wrong principles of production, and it is to be regretted that he has not dwelt at greater length on this bearing of the subject, the laurels for which he is admittedly content to leave to Professor Lethaby and Mr. F. W. Troup.

In his description of the old work Mr. Weaver very rightly and frequently insists on the great value of simplicity, refinement, and restraint in the design of the better examples, and still further enforces these qualities from a constructional point of view. He dwells at length on the beauty of the earlier examples and processes of working lead, on the use of lead by Inigo Jones, and on Sir Christopher Wren's "less carefully detailed regard and use of lead coverings for spires and domes." He also accounts for the later day Piccadilly lead industry, in the production and reproduction of statues, statuettes, vases, etc., etc., used in garden design, with an interesting chapter on the modern revival of the art. We notice in his admiration of Sir Christopher Wren's "thought and design of leadwork on broad lines" that he is inclined to scold him for "his constant failure in detail." The mention of this point rather reminds us of Wren's similar bearing towards the plaster decoration of some of his buildings, in which the same "neglect of" and "constant failure in detail," the same lack of the controlling and conventional influence which architectural knowledge gives to decoration, has been equally noticeable. Though the author is not himself a craftsman, his suggestions in many instances are admirable, and contain much freshness and vitality that is not always forthcoming from the humdrum of architectural practice. He is indeed to be heartily congratulated on the production of a work of great interest, sterling merit, and scholarly knowledge, and one which, as a standard work of reference, should be in the possession of all lovers of architecture, and of the allied arts and crafts. In one respect only does it give rise to regret. Like others we know of, this volume is too much limited to English work, which is but the child of a stately Continental master-craft, from which it took much of its inspiration and vitality.

On the Making of Gardens. By SIR GEORGE SITWELL. (London: John Murray.) 5s. net.—Throughout this book Sir George Sitwell is in touch with the real secrets of the garden—secrets which are as elusive as the scents of the garden. From no book could those who really understand gardens get greater pleasure or a more sympathetic touch on the chords which only such readers know. For ourselves, we have read few books with such approval. The chapters on the Renaissance gardens are true appreciations, and perhaps when people lived in perilous times the true refuge of the garden was understood; they were then a real vehicle of artistic and ideal expression. And

Reviews and Notices

it is in this light the author writes ; his book is not on the actual technics of garden making, and it is at its best when it leaves new *motifs* alone. In this the title perhaps might be amended.

A Catalogue of the Pictures and Drawings in the National Loan Exhibition, 1909—1910. (London : Heinemann.) 42s. net.—The recent collection of masterpieces exhibited at the Grafton Galleries in aid of the National Gallery Funds, was the most remarkable assemblage of works by the great masters in private ownership which has been organized during the past forty years ; and not only those who were fortunate enough to see the collection, but all lovers of the highest types of art, will be glad that the event has not been allowed to pass without a permanent record of its treasures being made available for posterity. This has taken the shape of a very handsomely got-up catalogue in which all the works exhibited are set forth seriatim with the usual details, and a large number of them are reproduced, the majority in photogravure and a few in colour. These reproductions are excellent, and, as Sir Charles Holroyd points out in his introductory remarks, they will be of material use in the solution of certain questions which have been raised in regard to the attribution of some of the works.

Manet and the Impressionists. By THEODORE DURET ; translated by J. E. CRAWFORD FLITCH, M.A. (London : Grant Richards.) 12s. 6d. net. *A Handbook of Modern French Painting.* By D. CADY EATON. (London : Gay & Hancock, Ltd.) 8s. 6d. net. *Stories of the French Artists.* By P. M. TURNER and C. H. COLLINS BAKER. (London : Chatto & Windus.) 7s. 6d. net. *The Higher Life in Art.* By JOHN LA FARGE. (London : Fisher Unwin.) 8s. 6d. net. — Of late years English people have had the works of the Barbizon painters and the Impressionists at their very doors, thanks to various exhibitions in London, and it is therefore perhaps natural that several books on French painting should appear at once. Of the four under review that of Mons. Theodore Duret must be regarded as of chief importance. M. Duret was one of the most important eyewitnesses of the difficult, noble battle of Manet and the French Impressionists, and his book enables us to realise at what a price to the individual artists their contribution to the science of painting was made. The cold shoulder was their lot, not only from the academies, the public, and the dealers, but also the critics as well, with such isolated exceptions as Mons. Duret himself and Emile Zola. Painting will always be richer for the introduction of the

science of *values*, and though we may now perceive that the Impressionists only laboured one set of truths out of all proportion to the always unwritten rules of art, it must be recognized that painting had literally exhausted every one of the old conventions, and could only have re-birth through such an innovation. All this seems obvious enough, yet in Mr. Cady Eaton's book we find an old-fashioned grudge against the Impressionists, an echo of the tone assumed upon their first appearance. Mr. Eaton strives to abide by the title of his book, and gives an account rather than a criticism of the various French schools from Watteau to the Impressionists, and to students beginning the study of French painting the book should prove of valuable assistance. The book by Messrs. Turner and Collins Baker covers, of course, much of the same ground, but begins with the Clouets and ends with Delacroix. The criticism in this instance is clear-sighted and attractively written, and we are glad to find Mr. Collins Baker, who writes the last half, putting David in his place — a far lower one than Mr. Eaton, for instance, would like to acknowledge. Mr. La Farge's book consists of a series of lectures inaugurating the Scammon Course at the Art Institute of Chicago, and it is evident that he has wished to retain the colloquialisms of the spoken lecture. Mr. La Farge, however, is a thinker, and one who is perfectly aware of the spirit that gives meaning to the letter of individual craft. His book can be regarded as a true appreciation of the Barbizon School. It shows great intimacy with its subject and discrimination of that sincerity of purpose which in itself puts the lives of the painters of that school, as well as their art — and the writer confines himself to their art — on such a high plane. All these four books are illustrated with reproductions, those in Mons. Duret's volume being particularly fine.

Verg'eichende Formenlehre des Ornamentes und der Pflanze. Von E. MEURER. (Dresden : Gerhard Kühtmann.) Cloth, Mks. 60.—This elaborate and very copiously illustrated treatise on the comparative morphology of ornament and of plants — probably the most comprehensive and systematic work of the kind that has yet appeared — brings art into close relation with science. Though it touches incidentally upon forms of ornament classed as geometrical or derived from the animal world, its chief concern is with the forms derived from the plant world — the principal source of ornament among the civilized races of mankind and one which has been utilized in myriads of

Reviews and Notices

forms by the craftsman and the designer. The special purpose the author has in view is to trace the evolution of these diverse types of ornamentation derived from plant structures which are to be met with in architectural and kindred decoration from their prototypes. The comparative method pursued by the author is, of course, that of which biologists have made such beneficial use in their researches, and to deal adequately with such a theme as this necessarily requires an extensive knowledge of botany as well as familiarity with the history of ornament. The possession of these qualifications has enabled the author to elucidate and exemplify in a very interesting way the mutations and divergences which ornament has undergone in its descent from its primitive forms, and these "Urformen" in some cases are to be found on the monuments and buildings of ancient Egypt and other archaic nations. Herr Meurer's treatise is intended chiefly for students and teachers of historic ornament and architecture, but it has an additional significance for all who are interested in those complex problems which bear on the evolution of decorative art.

A New History of Painting in Italy. By CROWE AND CAVACASSELLE. Edited by EDWARD HUTTON. (London: J. M. Dent & Co.) Vol. III. 20s. net.—The new notes in this concluding volume of Messrs. Dent's reprint of Crowe and Cavacaselle's History, though not quite so numerous as those in the first and second, are equally valuable, displaying a considerable amount of erudition. Specially useful are those on Luca Signorelli and his share in the Sistine frescoes; Antoniasso Romano, who is now generally accepted as the author of the wall-paintings giving the story of the Cross in S. Croce in Gerusalemme in Rome; Benvenuto di Giovanni, to whom very scant justice is done in the text, and Bernardino Fungai, the list of whose works has been greatly added to by Mr. Hutton. Judged as a whole, now that the revision of the three volumes is complete, it is impossible to avoid noticing the limitations of the original publication. The general arrangement leaves much to be desired, Piero della Francesca and Perugino being, for instance, considered after Leonardo and Raphael, and the modern student, for whom, perhaps, research is now made somewhat too easy, will miss the quotations from authorities and bibliography to which the exhaustive completeness of latter-day monographs has accustomed him, but for all that the book as it now stands is an excellent compendium of up-to-date criticism, and should find a place in every art library.

Oriental Carpets, Runners and Rugs. By SYDNEY HUMPHRIES. (London: A. & C. Black.) £2 2s. net. The title of this bulky volume is scarcely justified by its contents, which consist of an *olla podrida* of rambling notes and observations relating to painting, sculpture, history, biography, literature, politics, travel, and other matters which have no bearing whatever on the subject upon which the book is supposed to treat. The reproductions in colour of a few carpets of Persian origin or design reveal no especial features, and the short notes relating to them do not in any way further the most ordinary information on the subject. We are at a loss to understand the *raison d'être* of such a work.

The Year's Art, 1910. Compiled by A. C. R. CARTER. (London: Hutchinson.) 5s. net. The desire to keep his compilation within the limits proper to a handbook has prompted Mr. Carter to subject it to a process of condensation and pruning, with the result that some 50 pages have been saved as compared with the 1909 issue. The elimination of many names of art workers who are no longer on the active list accounts for much of this economy, but in other respects Mr. Carter has been careful to make no changes which reduce the usefulness of this annual—one that in the course of its thirty years of existence has established itself among the indispensable works of reference.

A new edition, edited by M. H. M. Cundall, of the late William Chaffers' *Collector's Handbook to Keramics*, is published by Messrs. Gibbings & Co., 6s. net. This handbook is an abridgment of Chaffers' larger work, *The Keramic Gallery*, and is intended to form a companion volume of illustrations to *The Collector's Handbook of Marks and Monograms on Pottery and Porcelain*. The illustrations, which are clearly printed, number 350.

The second volume of *Art Prices Current*, just issued, contains a record of the sales of pictures, drawings, and engravings held at Christie's from November 21, 1908, to July 28, 1909. The sales are given in order of date, and the items in each sale are given as they appear in the catalogue, with the addition of the purchaser's name and the price. The index, which extends to some 90 pages, enables one to find in a moment the name of a particular artist. The great care bestowed on the compilation of this volume makes it a reliable source of information to picture buyers and others. It is published by the *Fine Art Trade Journal*, London, and Messrs. Dodd, Mead & Co., New York, and the price in cloth binding is 10s. 6d. net.

The Lay Figure

THIE LAY FIGURE: ON THE CHANCES OF THE CRAFTSMAN.

"I THINK we are all agreed," said the Craftsman, "that the art worker, the man who devotes himself to the study of the applied arts, has as great claims to consideration as his fellow-artists, the picture painters and sculptors. But, would you tell me, has he the same chances of bringing his work before the public?"

"If you want a plain answer to a plain question," returned the Man with the Red Tie, "I should say that he certainly has not. He is, I think, hampered by lack of opportunities."

"And lack of opportunity means lack of appreciation, does it not?" continued the Craftsman. "In other words, the standing of the craftsman would be greatly improved if he were more frequently in evidence and more respectfully treated."

"Surely, that is obvious," replied the Man with the Red Tie; "the artist whose work is never seen, or whose best productions are shown under conditions that do them less than justice, cannot expect to be very highly estimated by the public. He is a wasted force."

"Not entirely," broke in the Art Critic. "He may in his obscurity be adding much to the sum-total of the art of the country in which he lives; but he is not likely to be discovered until he has been dead for a century or so. He will reap no advantage personally if publicity is denied to him, but ultimately his labour will not be wasted."

"But what good is that to him while he is alive?" sighed the Craftsman. "Is he to work only for future generations and to get nothing from the present?"

"There is another point, too," said the Man with the Red Tie. "Is it possible for any but the most abnormal of human beings to go on doing his best when he knows that it will bring him no reward? The very consciousness of his powers will make him unwilling to waste himself on people who do not appreciate him. He will not go on for ever fighting against neglect."

"No! There I am afraid you are right," agreed the Critic. "Human nature must be taken into account, and there is nothing so harmful to the sensitive humanity of the artist as neglect or even want of encouragement. The artist can endure poverty far more cheerfully than obscurity, he must be before the public, he must have an audience if he is to continue to do his best. Theoretically, neglect will not make him a less

conscientious worker, but practically it tends to kill his enthusiasm and to cramp his power."

"That is my point," cried the Craftsman. "I feel that to deny to the worker in the applied arts the chances to which as an artist he is entitled is to diminish not only the popular estimation of his work, but also his own personal capacity."

"To reduce him in fact from the level of an artist to that of a mere journeyman," added the Man with the Red Tie.

"There is that danger, undoubtedly," said the Critic. "He needs the incentive of a direct appeal to the public to induce him always to aim at the highest, and if his aim is not a high one he loses his right to be counted as an artist. The opportunity to make this direct appeal should be open to him for his own sake and for that of his art."

"But is it open to him?" asked the Craftsman. "Can he come before the public properly?"

"I think he can abroad," replied the Critic, "but I admit he has at present no real chance in this country. Our art societies do not seriously recognize the applied arts, and will not give them a fair show. The Royal Academy, for example, professes to support painting, sculpture, architecture, and design, but in its Spring exhibitions it allots to sculpture its two worst rooms, and to architecture and design one room that would not contain a hundredth part of the things that ought to be shown. The craftsman is not encouraged there, and as the other societies follow suit he has either to organize exhibitions himself or not exhibit at all."

"He must depend upon the shops to give him publicity," suggested the Man with the Red Tie.

"He will not get it there either," answered the Critic. "The shops do not want fine work, and will not trouble about things that are original and inspired. No, the craftsman's chances must come from the recognition by the art societies of the fact that painting is not the only art, and from a broadening of the artistic outlook. The Academy could at once put the applied arts into their proper position by making its winter exhibition a craftsman show. If the Academy would give the lead, the other societies would follow, and then the applied arts would come to their own. I may be unduly sanguine, but I do believe that some such reform is likely in the not very remote future. Other countries have frankly recognized the importance of the craftsman and give him his right position; we cannot afford to lag too long behind in taste and common sense. Our art societies must recognize him as frankly in self-defence."

THE LAY FIGURE.

LIONEL P. SMYTHE, A.R.A., R.W.S. :
AN APPRECIATION OF HIS
WORK AND METHODS.

ONE of the most important lessons to be learnt by studying the work of Mr. Lionel Smythe is that there is available in the modern world an ample store of material well deserving of the attention of the artist who wishes to be true to the spirit of his own times and yet to avoid the merely commonplace statement of obvious facts. Mr. Smythe proves plainly that a man may be a realist and still retain his poetic sense ; that he can record the life about him faithfully and convincingly and yet miss none of its poetry, none of its imaginative suggestion, and none, certainly, of the beauty that it may happen to possess. He shows us how the painter with a temperament can be inspired by his everyday surroundings and how his aesthetic sympathies can be aroused by incidents which, however trivial and unimportant they may seem to be, appear to him to offer possibilities of pictorial expression.

The value of this lesson lies in its wide applicability. There is at the moment a large class of artists who are evidently under the impression that realism and ugliness are synonymous. They strive, as they think and profess, for truth to Nature, for the absolute realisation of what they see, and in the great majority of cases their sincerity is not to be questioned. But what they do not appreciate is that they are studying not the Nature that is charming in its poetry and simple beauty, but, instead, the crude and debased realities which are the product of a degenerate civilisation.

They see only the ugly side of life, they observe only its squalor and its mean unpicturesqueness, and they struggle with mistaken zeal to represent faithfully this artificial aspect of modern existence. The point that escapes them entirely is that they do not come in contact with Nature at all, but that their whole outlook is centred upon something that perverts her intentions and offends against her principles.

Indeed, realism of the modern type is essentially inartistic and wholly opposed to that true naturalism which should be the aim of every artist worthy of the name. The real Nature is always beautiful, always poetic, always inspiring ; in every phase she appeals to some æsthetic emotion. That she



"SUMMER MORNING"

(By permission of Robert Dunthorne, Esq.)

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

Lionel P. Smythe, A.R.A., R.W.S.

would offer to those who follow her and believe in her anything but noble suggestions is incredible ; to claim that she encourages the cult of ugliness or leads the earnest seeker for truth into sordid by-ways and into the blind alleys of vicious decadence is a serious perversion of fact. The realist who understands her knows well enough that she is incapable of any such betrayal of the trust he reposes in her ; he has the fullest confidence in her guidance and in her readiness to give him the assistance he desires.

To establish more definitely the significance of such work as Mr. Lionel Smythe's when compared with that of the men who with far less reason call themselves careful students of Nature, it is worth while pointing out that the painter of familiar scenes need not fear that his pictures will be uninteresting simply because they are quiet and undemonstrative, and do not deal with any dramatic subject. To accuse Mr. Smythe's paintings of lack of interest would be impossible ; they have in the highest degree the interest of delightful sentiment, absolute truth, and exquisite accomplishment. They are the productions of a man who sees with subtlety and who feels strongly the need for tenderness and delicate handling in his treatment of natural facts ; and who has, especially, the courage to make plain assertion of his convictions.

It is really from a want of this kind of courage that the other men who count themselves as realists fail to justify their position as Nature students. Unable to see, as Mr. Smythe does, that in Nature's gentleness and restraint are the fullest evidences of her power, they seek to force from her something which she refuses to give them. They want her to be blatant, noisy, theatrical, to shriek raucously for attention, and to posture grotesquely to draw the notice of the crowd. Because she declines to perform such antics they affect to despise her as tame and without spirit, and they turn from her to find

inspiration in the manners and customs of unnaturally artificial civilisation. As the love of repose is one of the last things that civilisation desires to cultivate, and as natural beauty is one of the first things it destroys, these artists are impelled by the false inspiration they receive into ever-increasing demonstrativeness and into more and more ingenious perversions of taste. They must discover or invent new kinds of ugliness, they must pile one sort of violence on another, if they are to satisfy the clients to whom they appeal, and for whose support they are competing one against the other.

So timid, in fact, have they become, so apprehensive that they may not attain that measure of success which comes to the men who do not hesitate to play down to the popular level, that



"GATHERING DANDELIONS" BY LIONEL P. SMYTHE, A.R.A., R.W.S.
(The property of H. Beaumont, Esq.)



(In the National Gallery
of British Art, Millbank)

"GERMINAL" BY LIONEL
P. SMYTHE, A.R.A., R.W.S.

Lionel P. Smythe, A.R.A., R.W.S.

they dare not search for the beauty that is so well within their reach lest they should be accused of weakness and of old-fashioned simplicity. Still less do they dare to admit that there is any virtue in reticence, because such an admission would be, in their view, a deliberate flying in the face of society and an opposition to the creed of the people for whom they cater. Worst of all, they dare not have any convictions save those that are forced upon them by the civilised and degenerate public which has long ceased to look upon Nature as anything but an absurdity, or an impropriety unfit for any place in modern life. Yet these men pose as realists, though day by day they are sinking into more extravagant unreality and straying further from that clean, wholesome truth that is the foundation upon which all sincere art must rest.

There is reason, then, to hold up such an artist as Mr. Smythe as a teacher whose value it would be scarcely possible to over-estimate. His art is the antidote to the poisonous illusions which are affecting so seriously the development of modern artistic practice, and its influence is as welcome as it is important. It provides an answer to the contentions of the sham realist that the effort to be true to Nature involves the persistent study of the unpleasant side of life and a constant straining after sensationalism in the choice and treatment of pictorial motives; and it proves clearly that the love of beauty does not lead a man who has sincerity and strength of character into any evasion of realities.

For, as has been already stated, Mr. Smythe is essentially a student of the plainest possible facts,

—of the commonplaces, indeed, of the particular part of the world in which his lot happens to be cast. He does not paint heroic conventions, he does not construct imaginary scenes which plausibly profess to represent something that may possibly have happened; he gives us what he has actually seen, his real impressions and his own personal observations. The vivid actuality of his work is one of its greatest charms and one of the chief sources of its strength.

But then he takes care to look in the right way at what is before him. He seizes by a sure instinct upon those aspects of his subject which are likely to be pleasantly paintable, and he chooses those which appeal to his selective sense as being most agreeably natural and most wholesomely suggestive. He does not waste his fine powers upon incidents which are neither important in themselves nor capable of being given a setting that makes them interesting. His groups of peasants or fisher-folk, his happy idlers on a sunny beach, his everyday people doing everyday things are dignified and raised into artistic prominence by his management of their surroundings and by his recognition of



"MOTHER AND CHILD" BY LIONEL P. SMYTHE, A.R.A., R.W.S.
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(The property of Charles Wim, Esq.)

"GLEANING OATS, FRANCE." FROM A WATER-COLOUR
DRAWING BY LIONEL P. SMYTHE, A.R.A., R.W.S.

Lionel P. Smythe, A.R.A., R.W.S.

the conditions under which they appear. Looked at properly the motive, which dramatically may be without any special significance, becomes valuable because it serves to emphasise the spirit of nature and to explain certain natural subtleties of colour or illumination which are fully worthy of being studied and recorded. His intention is to visualise a sentiment, to present a scene which has impressed him in its entirety as being beautiful and paintable; humanity only makes its appearance on the stage as an accessory and because the human interest amplifies that of Nature; because it fits conveniently into a scheme which is concerned with beauty and beauty only.

This is why it is impossible to find in his work—modern as it is in feeling and in its subject-matter—any taint of that debased modernity which is seen so often in the aberrations of those so-called advanced schools of artistic effort. He knows too well how opposed the note of meanness or of sordid actuality in life is to Nature's intention, he sees too clearly how she can beautify even poverty and squalor, to make concessions to a bad fashion or to fall into ignoble tricks of expression. Yet in avoiding sensational ugliness he does not run to the opposite extreme, into impossibilities of idealisation. His peasants are not, like those of Fred Walker, Greek gods in smock-frocks or fairy princesses in rags; they are plain, out-of-door people who are in the landscape because they belong to the soil and are at home in the fields. His fisher-folk are healthy, open-air workers, natural and without self-consciousness, not sea nymphs posing with an eye to picturesque effect; and his bathers

and paddling children are simply frank pleasure-seekers making the best possible use of the summer weather and having a happy time by the sea. They all come into his artistic scheme just as they are, and they please him because they have much of nature's unaffectedness and joy of life.

Such a painting, for example, as the *Gleaning Oats* is typical of his whole attitude in art—an honest, straightforward record, in which there is neither artificial elegance nor overstated uncouthness; but in which there is certainly charm both of feeling and expression. The human interest, both in this and in *The Breeze's Kiss*, is given



"ON THE CLIFFS AT WIMEREUX" BY LIONEL P. SMYTHE, A.R.A., R.W.S.
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Lionel P. Smythe, A.R.A., R.W.S.

more prominence than he usually allows to it: but yet both these illustrations are to be considered rather from the landscape standpoint than from that of the figure picture. The figures cannot be dissociated from their surroundings; they are not merely set against a background, but they belong to and form part of a landscape to which they are perfectly related. The same sense of completeness distinguishes that remarkable note of sunlight and breezy atmosphere, *A Summer Morning*, which is wholly delightful in its suggestion of movement and in its brilliant spontaneity.

More often, however, Mr. Smythe makes his pictures landscapes with the figures as comparatively inconspicuous accessories. *Germinal* and *Home* are particularly noteworthy as instances of this side of his production; and others, like *The Old Garden at Wimille*, *On the Cliffs at Wimereux*, *Gathering Dandelions*, *Mother and Child*, and *Bleaching Linen, Le Portel*, show a similar intention to keep the human element from intruding sufficiently to divert attention from Nature's picture-making. Even in such subjects as *The Mussel Gatherers*, *Waiting for the Boats*, *Hostages to Fortune*, *Wings of the Wind*, and the two beach

pictures, he has taken more pains to arrive at absolute unity of effect than to tell a story or to illustrate an episode in which the people he has painted might be supposed to be concerned. His love of naturalism is the dominant factor in his art, and it influences him as much in his treatment as in his choice of subjects. He aims at recording the life that he sees about him, but he aims also at recording it exactly as he sees it, with its right sentiment, its right atmosphere, and, above all, with its true balance of essentials. The realism in which he believes is neither half-hearted nor one-sided; it influences every stage of his practice as surely as it determines his point of view and controls the manner of his observation.

Indeed, not many artists who paint figures in combination with landscape strive so consistently to keep all the parts of their pictures in strictly correct relation, and not many attain to such thorough mastery over subtleties of representation. Mr. Smythe stands almost alone in his perception of the way in which the facts of Nature can be used by the artist to convey without exaggeration and without distortion the full quality of her sentiment and the complete measure of her spirit. He



"THE OLD GARDEN AT WIMILLE"

(The property of Miss Clara Thompson)

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

Lionel P. Smythe, A.R.A., R.W.S.



“THE WINGS OF THE WIND”

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(*The property of C. P. Johnson, Esq., J.P.*)



“MUSSEL GATHERERS”

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(*The property of C. P. Johnson, Esq., J.P.*)

Lionel P. Smythe, A.R.A., R.W.S.

is as free from conventions of observation as he is from tricks of handling, and he allows no mannerism to cramp the freedom or to sap the vitality of his art. Breadth and reticence are among the chief characteristics of his work, but they come from perfect adjustment of complex details, and from singularly skilful use of the material which Nature makes available, not from the exclusion from his pictures of everything but a few large and impressive facts. He sees things in a big way, but he is fully conscious of the small matters as well, and quite ready to give them the place that is due to them in his painted records.

Concerning his powers as an executant there is this to be said, that he has a thorough command over both the oil and the water-colour mediums, that he is an admirable draughtsman, and that he possesses a colour-sense that is unusually charming. His use of his materials is always skilful and always free from trickery; he affects neither dashing freedom nor minute precision of handling, but paints broadly, simply and directly, with a touch that is flexible and full of meaning. His work is that of the craftsman who knows what he wants to do and how it should be done, and who is so far sure of himself that he has no desire to imitate the executive devices of anyone else. He paints, in a word, with an individuality that is much to be

commended in the present day, when artists are far too apt to follow fashions in brushwork and to lay on paint in the manner prescribed by this or that school.

His draughtsmanship is both sturdy and elegant; unacademic it certainly is, but it shows no evasion of the little details which make for accuracy and completeness. As an instance of the sensitiveness of his drawing, the hands of the woman in *The Breeze's Kiss* are well worth studying; and as an illustration of the way in which a figure can be made to live and move by expressiveness of draughtsmanship, the woman standing in the foreground of *A Sunny Shore* is not less deserving of consideration. These are notable examples of Mr. Smythe's skill, but in all his pictures not only the figures but also the landscape details are drawn with a sincere appreciation of form and with a feeling for graces of contour that can be admired without reservation.

In his arrangement and treatment of colour effects he is absolutely personal. No other artist at the present time has his power of being at once dainty and brilliant, and of dealing with harmonies that are delicate but yet sumptuous. Mr. Smythe's pictures are always full of colour pitched in a high key and exceptionally luminous, but they never show the smallest trace of garishness, and they



"BLEACHING LINEN, LE PORTEL"

(The property of Miss A. M. Thompson)

BY LIONEL P. SMYTHE, A.R.A., R.W.S.



(The property of Charles Winn, Esq.)

"THE BREEZE'S KISS." FROM A WATER-COLOUR
DRAWING BY LIONEL P. SMYTHE, A.R.A., R.W.S.

“HOSTAGES TO FORTUNE” BY LIONEL P. SMYTHE, A.R.A., R.W.S.
(*The property of C. P. Johnson, Esq., J.P.*)



“WAITING FOR THE BOATS” BY LIONEL P. SMYTHE, A.R.A., R.W.S.
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Lionel P. Smythe, A.R.A., R.W.S.

have a fascinating variety of colour tones. He is a colourist who can use pure pigments frankly and freshly without lapsing into showy prettiness and without missing those tender modulations of tint which add so much to the fascination and the meaning of a well-balanced colour harmony ; and he is without an equal in his power of suggesting the silvery beauty and the subtle iridescence of sun-lit atmosphere.

There is another quality in his art which must be heartily welcomed—a sort of youthful enthusiasm that is displayed both in his outlook on the world and in his application of technical processes. As Mr. Smythe was born in 1840, it would not have been surprising if he had acquired that more or less exaggerated sedateness which comes to most artists as the natural consequence of the lapse of years. Time has a way of dulling artistic sensibility in men who are not possessed of a specially responsive temperament ; it diminishes their elasticity of mind and makes them more inclined to repeat themselves, and to use over again old ideas, than to seek for the freshness of new motives. But he has not ceased to be receptive, nor has he lost his power of yielding fully to the impressions of the moment ; and most surely he has not adopted any stereotyped ways of tran-

scribing these impressions. Mentally and executively he is as young as ever, as alertly observant and as closely in touch with Nature as he showed himself to be years ago when he was entering upon the career which he has followed so happily. It is a great gift, this capacity to remain young and impressionable, this power to retain enthusiasms which are apt to wane with age because age too often brings disillusionment ; and it is a gift which he well knows how to apply.

Certainly he is an artist for whose presence amongst us we have every reason to feel grateful. A man with his fine capacities and his sound convictions, with his vigorous qualities and his clean, healthy æsthetic judgment, sets an example to his contemporaries which is in every way worth following. His independence is stimulating : it encourages other artists, who are in danger of falling under the influence of a mannerism for which there happens to be a vogue, to develop their own personal possibilities and to seek the direction in which they can best express themselves. And he shows them that this direction can easily be found in the simplest and most open representation of every-day life—but life seen sanely and with the eyes of the beauty-worshipper who is in touch with Nature.

A. L. BALDRY.



"ON THE BEACH"

“A SUNNY SHORE”
BY LIONEL P. SMYTHE, A.R.A., R.W.S.

(*The property of Wolf Harris, Esq.*)



Architectural Gardening—IX.

A RCHITECTURAL GARDENING. —IX. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

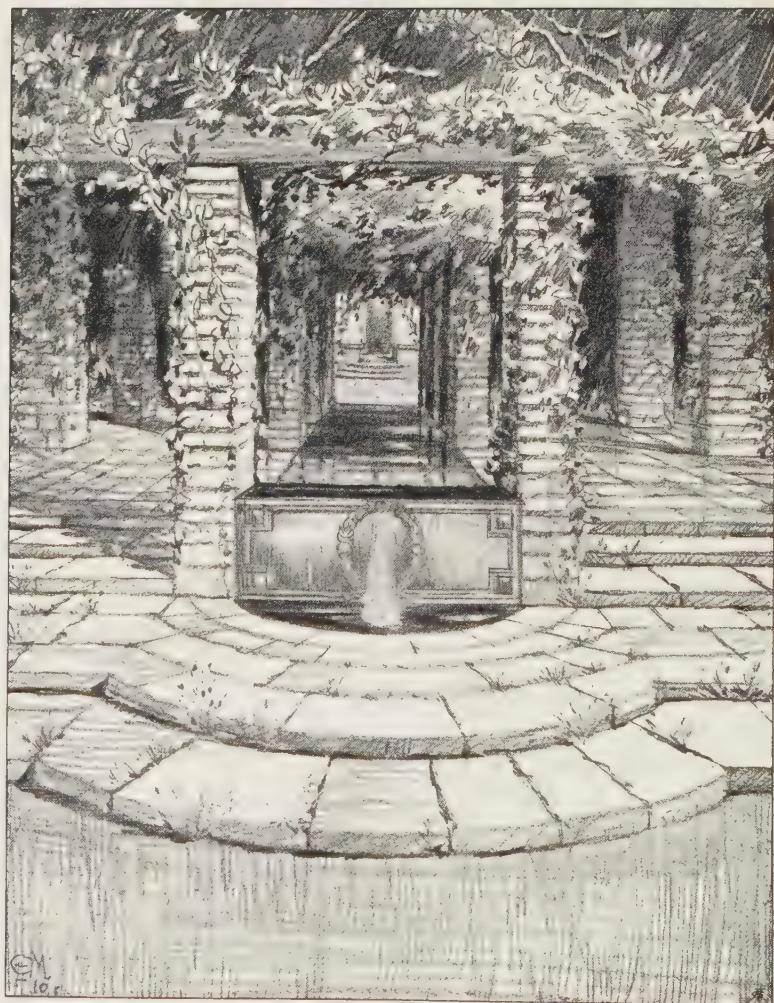
THE Lead Tank and Pergola, illustrated on this page, are modified details of a portion of the Pergola and Lily Pond shown on page 25 of the February number of *THE STUDIO*. Here the materials are again old red brick for the piers with wide joints raked well back, and old ship oak for the beams. It will be seen that the idea, as mentioned in the last article, is a somewhat unusual one, and may be described as a triple pergola. The grouping of the three parts in this way, with the centre one of water, could, by the exercise of a little care and ingenuity in the planting and training of the climbers, be made very attractive and desirable. It would, however, be necessary to watch the growth very carefully, in order to check any tendency to exclude too much light and air from the centre division.

The practical use to which the pool, in a scheme of this kind, could be put is the storage of the overflow from the roof of the house. Instead of being collected in the usual underground tank the water would be stored here and used as required for garden purposes. The pool being midway between the flower gardens and the lawns, it would readily and economically serve the purpose of each, whilst the overflow from the lead tank, as shown in the sketch, would add a point of interest to the lawn.

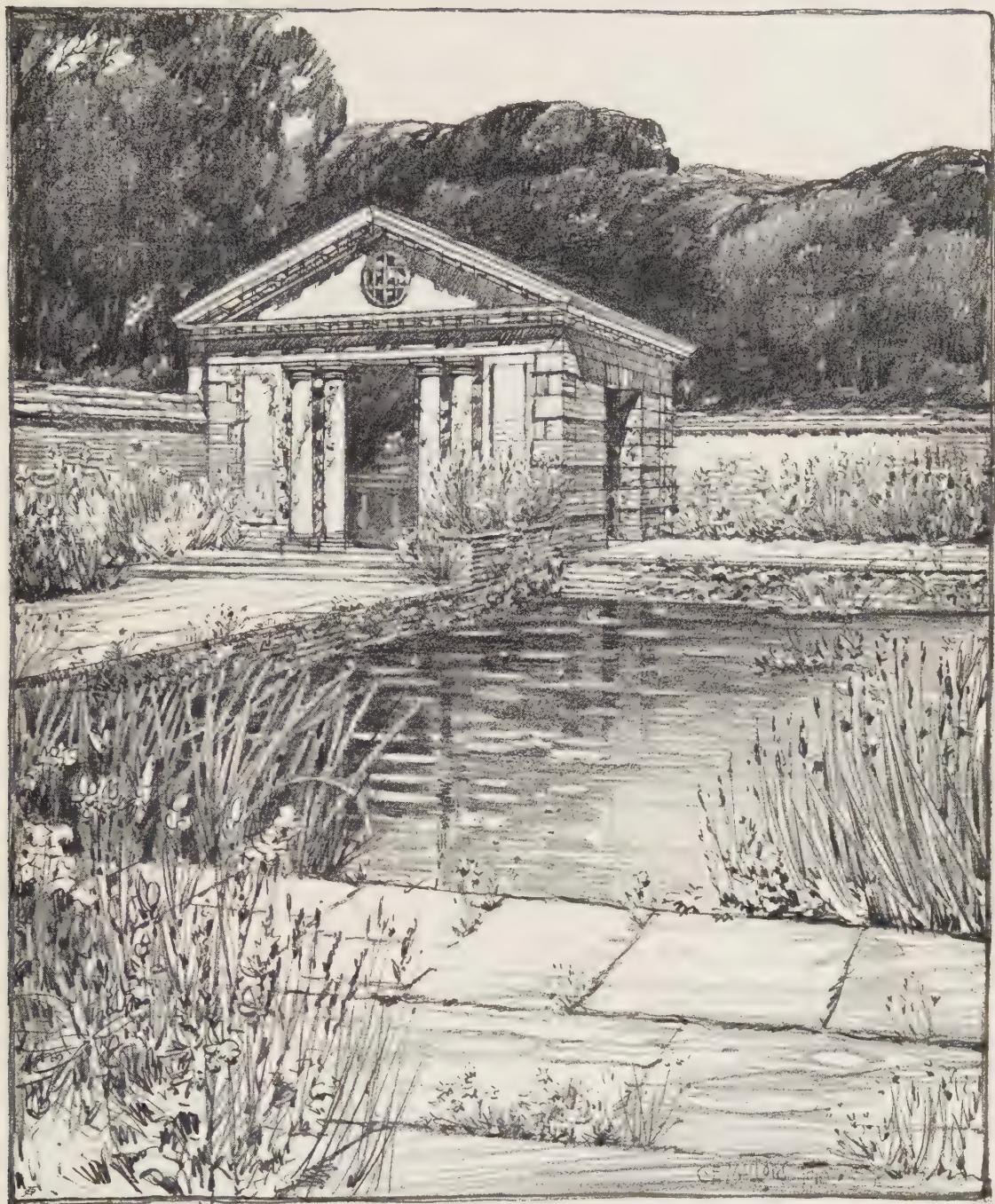
The Garden Shelter and Lily Pond, illustrated on the opposite page, form part of a scheme of a house and garden

where the water garden occupies a position on the northern boundary of the site. The actual boundary itself is the wood shown in the background of the sketch. The position of this wood in relation to the house determined that of the water garden, as the trees, being thickly planted and of considerable height, formed an excellent screen from the north-west wind, and the wood itself a very pleasant adjunct to the garden.

The plan of the water garden, as a whole, consists of a square of 150 feet, containing the central area of water and flowers. This is divided into two parts with three broad central paths of flagged stone and square-shaped flower-beds on either side of the centre path. The general design and plan of the garden is an essay in Late Seventeenth Century English Architecture, and the principles of that time have been adopted as a basis



LEAD TANK AND PERGOLA. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.



GARDEN SHELTER AND LILY POND
DESIGNED AND DRAWN BY C. E.
MALLOWS, F.R.I.B.A.

Architectural Gardening—IX.

of proportion. The component parts of the plan are very simple, and consist of the two garden shelters on the north side (the western one is shown in the drawing), with a broad stone path connecting them. The opposite boundary, the southern side, contains a Pergola of coupled Doric columns, running from the north side of the house to the south side of the water garden, which separates this part from the tennis lawn.

The remaining sides of the water garden, the east and west, have the brick wall shown in the sketch as boundaries. The west wall adjoins the kitchen-garden, and serves there a useful purpose by being available for the training of fruit-trees;



TOPIARY ARCHWAY

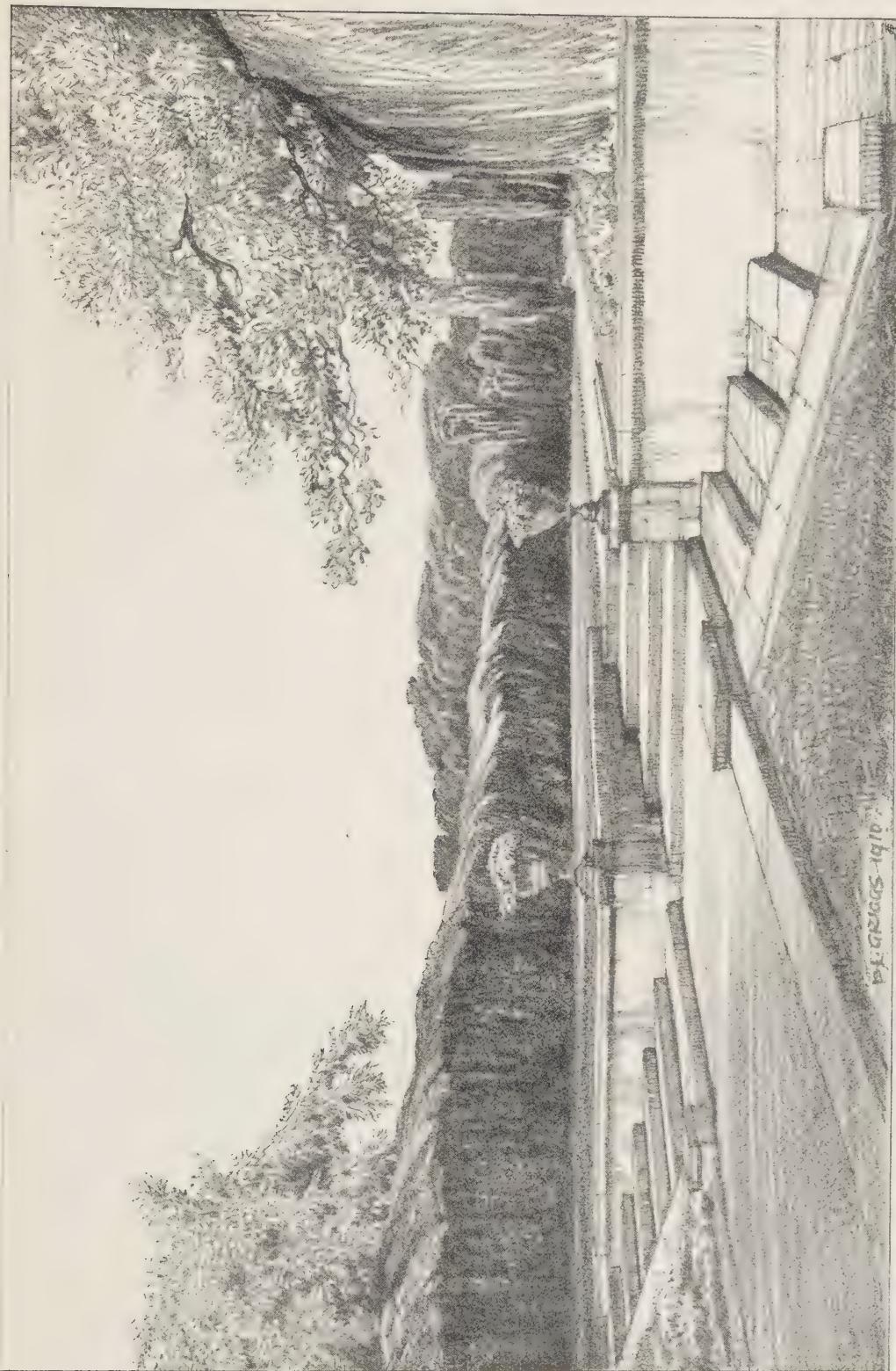
DESIGNED AND DRAWN BY F. L. GRIGGS

whilst the east wall is the boundary between the gardens and the carriage court of the house.



FOUNTAIN POOL WITH TOPIARY HEDGES

DESIGNED AND DRAWN BY F. L. GRIGGS



SCHEME FOR A LAWN. DESIGNED
AND DRAWN BY F. L. GRIGGS

Architectural Gardening—IX.

The materials for the garden house would be brick for the walling and oak for the columns and cornices, whilst the roof would be of copper. The walls could well be of old, dark-red brick with old tiles or stone slates for the coping. The whole effect of this subdued colour of red brick and grey oak would form a pleasant contrast with the water, flowers, and paving.

The illustrations on page 188 of a Pool and Fountain and a Topiary archway represent designs for the treatment of clipped yew that are more or less traditional in manner, and not opposed very greatly to the natural growth of the tree. In a previous article, in which examples of this kind of work were given, it was remarked that this last consideration ought to govern any attempts to get architectural or ornamental form in Topiary work. In such cases as that suggested by the scheme for a lawn (p. 189) the growth of the yew might be allowed even greater freedom in the form it takes. These undulating masses in trimmed hedges are very pleasing to the eye, and helpful too in either securing or retaining the reposeful character which a garden, to be thoroughly satisfactory, should first of all possess. The tendency to crowd too many interesting features into a garden, no matter how large, is sure to result in a loss of

breadth and dignity, and consequently the right kind of garden beauty. In this last drawing of a lawn an endeavour has been made to indicate how the right treatment of the fewest possible features is likely to result in the maximum of usefulness and beauty in garden design.

The Yew Walk illustrated on this page shows a method of connecting the flower-garden with the kitchen-garden and yet keeping the purpose of both quite distinct. In this instance the intention is to plan the two gardens together within one large square of two acres. This is divided by four wide grass walks bordered with flowers, each running from the centre of the four sides and meeting in the octagonal garden-house in the centre. This garden-house has arched openings looking down each of the walks, four seats being provided, one in each of the canted sides. These four paths would be the four main parts of the flower-garden, and would be divided from the kitchen-garden by the high yew hedges shown in the sketch. Minor parts of both gardens, where the beautiful and practical would meet together and form interesting pictures, are indicated to the right and left of the sketch. These are openings in the yew hedge (there are eight of them altogether in the design) leading to espalier walks of fruit-trees which divide



YEW WALK BETWEEN KITCHEN GARDENS

Pictorial Stencilling



GARDEN DOORWAY

DESIGNED AND DRAWN BY
C. E. MALLOWS, F.R.I.B.A.

each of the four quarters of the kitchen-garden into two parts, and these are again divided by paths intersecting the espalier walks in the centre and running at right angles to them. The southern boundary of this portion of the garden scheme would be the lawns, and on the northern boundary would be placed the glass-houses, furnaces, electric-light houses and gardeners' bothies. All these various portions of the garden, useful and beautiful, planned together in this way, would not only be interesting pictorially, but would also tend to the economical working of the whole.

A design for a simple garden doorway is shown on this page. It is based on a note taken years ago from an old Early Seventeenth Century English Renaissance door in stone. Here it is used as the entrance to a flower-room, which would also be used as a place wherein to store the various implements used in tennis, croquet, and other outdoor games.

(The previous articles in this series were published in August, October and December, 1908, March, May, July and September, 1909, and February, 1910.)

PICTORIAL STENCILLING: SOME EXPERIMENTS AND RESULTS. BY HERBERT A. BONE.

ALMOST alone among reproductive processes, Stencil is handiwork from first to last. Speed and uniformity are not its aim, for these are more easily attainable by other means; but by no other process can repetition of design be varied in a like degree. This is the unique quality of stencil, by development of which its scope may be most widely extended; and such expedients to this end as have occurred to me, I here describe, hoping that others may improve on them and carry the craft to a higher level, at least of pictorial expression, than it has yet reached. As a style, no less than a process of decoration, stencil has been so perfected by the late Arthur Silver, by Ingram Taylor, Francis Heron and others, that there may be a tendency to look askance on the pictorial innovation, and a difficulty in accepting its employment for a purpose to which constructive beauty must be subordinate. That very wise and gentle critic, Gleeson White (whose memory we still cherish) said some hard things about pictorial intrusion into decorative design; but he was so just, so broadly sympathetic, that I think he would have agreed to the introduction into pictorial decoration of a convention regulating it by formal means, even though the means be less evident than when more formally applied (that they should be evident when sought goes without saying); and this problem I have long been trying to solve. Decoration is not all formal; among the Italians it was as pictorial as they could make it—so too in the Flemish tapestries; and stencil is a means, not an end. One more apology—for writing of myself and my own work; there is no other way to record experiment.

For pictorial stencilling I prefer Chiaroscuro and Contour, discarding outline as only possible to form by ties, and therefore negative; for using transparent colour, which darkens where it goes, the tie, like an opaque line in a photographic negative, tells light in the print, a pictorial anomaly. Opaque colour on a dark ground certainly leaves the tie dark; but unless grounded with opaque pigment the stencilled surface is of two diverse textures, like flock printing—a quality that is decorative, not pictorial. The delicate stencil pictures of Norman Garstin and Harry Napper, and the bold designs of T. T. Blaylock are opaquely wrought, I admit; and certain effects, like reticulated branches or rigging against sky, call for dark ties; but these

Pictorial Stencilling

are feasible in transparent colour by a method to be presently described.

By a convention I first adopted from the old Arras when designing tapestry, Chiaroscuro serves a double purpose, and so far takes precedence of Contour. It defines form (for the shadow-edge on a partially lighted object, as on the new moon, is contour, obliquely viewed); and also colour, by concentrating local tint in shadow, as though drained from the lighted surface. Strong or rich colours, thus broken by intervening light, are more precious than in large masses; the deep glow in the heart of a pale rose kindles imagination more than a diffused though vivid hue; and this reserve and focus of colour is aptly expressed by stencil, where the shadows lie in the depths of the tracery. The coloured shadow is a formula, but derived from nature and justified by purpose.

For the frieze illustrated on this page (suggested by a part of the old Pilgrims' Way, a level embanked tract bordered by great yews), I cut a series of figures, and independently, a repeating landscape, in stencilling which the figure contours were screened and kept blank by movable silhouettes; the yews were separately silhouetted and stencilled, the sloping bank requiring a fourth set of plates. This process, in repetition, gives a free hand for spacing and redistribution. The subject permits, for all the figures are on the same errand, and there is no reason against their changing company now and again, and re-appearing differently

grouped; and the yews being also free, can be made to divide the frieze into panels of any length, thus adapting it to walls of any plan, with continual variety of combination.

In operation, a paper copy of the landscape is fixed over the canvas stretched upon the table, and upon this the silhouettes of trees and figures are arranged at will. This done, the silhouettes are all pinned down, through register-holes corresponding to those in the stencil plates, the paper background withdrawn, and in its place the landscape plates are worked off, over the silhouettes. The broad tints of the hill-side are brushed without a plate (which their expanse renders unnecessary) around the silhouettes; these, acting as an internal stencil, preserve a white contour against the tinted background, which, by its continuity, regulates the subsequent evolution of the colour-scheme. Where figures are massed, some partly hiding others (as in Fig. 1), the silhouettes are lifted after stencilling the background, note being taken of their register-holes in the canvas, into which they are again pinned in reverse order (see Fig. 2, a), those of the nearest underneath, those only partly visible above. Beginning with the last the stencilling proceeds, silhouettes are peeled off and plates substituted (Fig. 2, b, c, d) until the lowest layer is reached, when their contours will be found intact for stencilling in full, the silhouettes having done their work of limiting each plate used over them to such parts as they do not block.



FIG. 1—"COHORS LAETA VIATORUM." STENCILLED PANEL COMPOSED FROM FRIEZE "THE PILGRIMS' WAY" BY HERBERT A. BONE

Pictorial Stencilling



FIG. 2, ILLUSTRATING COMBINED STENCILLING. IN *a*, THREE SILHOUETTES OF FIGURES (SHOWN IN BLANK FOR SAKE OF EXPOSITION) HAVE BEEN SUPERIMPOSED IN REVERSE ORDER, AND THE FIRST PLATE OF LANDSCAPE WORKED; IN *b*, ONE SILHOUETTE HAS BEEN REMOVED AND THE FIGURE STENCILLED OVER THE OTHER TWO
(For continuation of process see next page)

Theoretically, the silhouettes should overlie the stencils of more distant forms, but in practice the method just described is more expeditious. In this frieze they are connected with the margin, by which their position is registered; but for isolated forms they may be cut quite out, adjusted by their matrix-sheet in register and pinned through for stencilling their surroundings, and when these forms are stencilled the friction of the brush will efface the pin-holes from the canvas; and the matrix forms a stencil for their tint. The system is expandible and applicable, not only to living forms, but to flowers, clouds, shipping—anything mobile; it multiplies indefinitely the power of repetition without reiteration, suggesting fresh, even playful combinations and ideas.

However, there is something to do before this facility is realized; I describe it prematurely, to lighten the tale of drudgery and show the end in view. The first consideration, when several stencils are to be used together, is Register; the next, Distribution of details over the several plates. The first demands utmost precision, the other calculation and system. To make a number of stencils in register I form as many sheets of paper, with one over for the silhouette, into a stack, and on the uppermost set out the dimensions, marking

a series of points along the margin; these are pricked vertically through the stack into the table, and noted identically on every sheet as register-holes. By ruling a fine cross at each point, the holes, when enlarged by wear, can be repaired and accurately re-pricked. The holes in the table should also be marked or the table covered first with white paper, in which they can be recognized; for in pricking fresh holes the grain will often slightly divert the pins and strain the holes in the stencil; and, during the cutting, they are in constant use. A tracing of the design is next laid down over the marked sheet and similarly pricked, the holes being immediately reinforced with adhesive paper. From this the details are transferred piecemeal to the several sheets for cutting.

Analysis of design for distribution over the plates depends upon the subject. For a medley of costume, variable in colour and generally varied in repetition, a system which imperceptibly controls the variation is invaluable; and this I found, again in a modification of tapestry technique, by reducing the range of colours into *gammes* or gamuts, again combining these according to affinity, and yet further reducing their number. In this way almost the whole of the cuttings for these figures were made in three plates, afterwards painted, for



FIG. 2, *c* AND *d*, COMBINED STENCILLING: THE PROCESS CONTINUED AND FINISHED. IN *a*, *b* AND *c* THE THREE LANDSCAPE PLATES ARE SEPARATELY SHOWN, BUT IN PRACTICE THE LANDSCAPE STENCILLING IS COMPLETED AT THE FIRST STAGE (FIG. 2 *a*, PAGE 193)

distinctive reference, red, brown and grey (Fig. 3). The first is used for flesh-shadows and all shades of red except flesh-tints, which are grouped with browns and yellows, upon the second, the brown stencil. The grey combines the blue gamuts, purple and green with cool neutrals. Of the landscape plates, two were assigned to foliage (light and shade), the third to trunks, branches and shadows of quarry and chalk banks (Fig. 2, *a*, *b*, *c*). The emphasized anatomy of the great yews occupied two plates and part of the third, in which the foliage is cut (gradated only with the brush); and in the bank below the road the herbage required two, leaving one for roots and earth.

The cutting starts with definition of dominant features by their shadows. After these are traced off upon the first sheet it is laid upon glass, over a dark surface, to show the effect in progress; and with the translation of shading into definite shadow forms (Fig. 4), divided by ties when necessary, the knife becomes sentient, initiating style. These areas of tracery should impart the true character of decorative stencil, though veiled by more apparent purpose, to the whole design; for the richer in decorative quality the shadow work, the more it justifies pictorial use. Tint-spaces are kept open and simple, bridged only where structure demands

by such incidents as a belt or a border, or a reflection in the hollow of a shadow. Tint-stencil without any ties has a beauty of its own, differing from, yet supplementing that of woven line and lace-like enrichment, and this capacity for delicate contrast and harmony is enhanced by partly or wholly filling the spaces with shutters, fitted by flexible attachments to open or close at pleasure.

After cutting flesh-shadows in the first plate their covering tints are thus located on the second; the first being laid over it in register, those edges of shadows which coincide with the contour are slightly scored or indented with the knife upon the lower plate through the openings in the upper; colour is then brushed through, which sinking into the scored lines makes them clearly visible and also produces a proof of the first stencil so far as cut, upon the second.

From the tracing, now substituted for the stencil, the entire contour of flesh-tint is transferred together with any shadows that are to be cut in this plate (Figs. 4, 5). These are frequently contiguous to the open tint-spaces, which may be screened by shutters from their stronger tone (Fig. 6). The second sheet, when ready for the knife, is placed on the glass and the tint-spaces cut by the guidance, first of the indented, then of the

FREE PU
Sacramento, California



d. Composite proof.

c. Grey proof.

b. Brown proof.

a. Red proof.

FIG. 3, *a*—*d*. PROOFS OF THREE STENCILS IN RED, BROWN, AND GREY, AND COMBINED RESULT. HALF-TINT INDICATES SHUTTERS USED FOR EXCLUDING A PARTICULAR TINT, THEIR ATTACHMENTS BEING SHOWN AS LOCATED UPON THE STENCIL PLATES, TO WHICH THE SHAD ED ENDS ARE FASTENED

Pictorial Stencilling



FIG. 4—*a* DESIGN; *b, c, d*, STENCILS MARKED FOR CUTTING BY TRACING FROM *a*, AND CONSECUTIVE PROVING (*b* FROM *a*, FOR BORDER OF HOOD); *e*, SILHOUETTE MARKED FROM PROOF



FIG. 5—*a, b, c*, STENCILS CONSECUTIVELY MARKED AS IN FIG. 4; *d*, PROOF OF *c* ON *b* FOR COMPLETION (TINT OF CAP); *e*, SILHOUETTE

traced lines, the knife correcting any discrepancies in the latter: the pieces cut out are kept to fit as shutters if required. The shadows on this plate are next cut, registered with knife and brush upon the third, or it may be the first stencil, exactly as before, and the tracing again used to complete their tint contours. Such edges of openings as are to form contact with others yet uncut, must also be scored upon either stencil as required. In scoring tint contour from shadows, the knife must, to reach just under the edge, be a little inclined, or it will travel a hair's-breadth inside it, making the tint space scant and, when proved together, the shadows may project from the contour enough to vex the eye. Conversely, when scoring contact with adjacent forms, the knife should be upright, moving within the edge, so that the openings in the two stencils may just overlap; for the area coloured is fractionally less than that of the opening, and this fine overlapping of boundaries counteracts the diminution on either side, ensuring absolute contact. The smaller the openings, the more they lose, proportionately, in working, and the more important are these seemingly trivial precautions; and when too fine for the brush to enter freely, there is difficulty in forcing colour through them, an additional loss which must be discounted (see Figs. 4, *b, c*, 5, *a*); it is not easy to enlarge with-

out crushing and spoiling the clean cut. Long or unsupported ties should be reinforced with thread, moistened and laid down with glue, before they are cut free, and both sides cut *pari passu*; and it is safest to begin any open tracery in the middle, continuing outwards; not cutting anything free until the end, when a few sharp incisions should complete the circuit without risk of sideslips, to repair which involves loss of time and temper.

Proceeding thus, from plate to plate, backwards and forwards, the end is at length reached, and the three stencils comprehend both shadow and tint of every part, so practically doing the work of six (Fig. 7). The next stage is to prove them together, and cut the silhouettes, which may be done consecutively, on the spare sheet provided for the latter. As each plate is laid on this for proving, all boundaries of external contour are scored through, inside the edges, as for making contact with adjacent tints.

Proofs may be made either in oil or water colour (if the latter, the cut edges must first be oiled to make them waterproof); but I prefer oil colour throughout, diluted with petroleum spirit from a sprinkler; the colour and spirit being mixed and beaten, a little at a time, upon a china palette, until the brush is almost dry. Only permanent colours of lesser density are suitable, and of

Pictorial Stencilling

course, no white. In proving, colour should be well brushed up to all edges, and the desirability of shutters ascertained by experimenting with the cuttings reserved.

The proof finished, the plates corrected from it, and the contour cut as scored, the silhouette is free; it is then dressed with oil and turpentine, and when dry, varnished with shellac. The shutters are now attached by tapes, so that when opened they will clear their apertures. To ensure this, the tape is glued, first to the shutter, then to the stencil a little way from the opening, as shown in Figs. 3 and 6; the location of attachments being previously marked as indicated. In Fig. 3, *a*, the lower attachments of the tunic cross that of the border, so that the latter can be screened while the former is being tinted.

Shutters may be either simple or compound

(Fig. 6); and the component sections of the latter attached, either independently, like a pair of gates, or consecutively, like folding doors (Fig. 6 *b*, clcak and throat), where designed for successive gradation. An isolated space may be shielded from surrounding tint by independent shutters overlapping it (Fig. 6*a*, face), elsewhere meeting edge to edge, each section screening it in turn. The wagoner's right hand in Fig. 8 is thus protected from the tint of his smock frock.

The compound shutter facilitates refined contrast, and that "losing and finding" so dear to painters; by opening either part alternately, now one side, now the other of their boundary is emphasized, or, both open together, the demarcation is fused. It saves continual shifting of plates, and gives freedom in dealing with a surface which can be wholly or partially exposed at will.



FIG. 6—TINT SHUTTERS, SIMPLE AND COMPOUND, ATTACHED TO STENCIL PLATES FOR THE PURPOSE OF SCREENING PARTS FROM SURROUNDING TINTS



FIG. 7—SHOWING PROGRESSIVE WORKING FROM THREE STENCIL PLATES

Pictorial Stencilling



FIG. 8—DETAIL FROM FRIEZE, "THE PILGRIMS' WAY"



FIG. 9—"THE FINDING OF MOSES" STENCIL IN TRANSPARENT COLOUR, THE LIGHTS SCREENED WITH PASTE

Pictorial Stencilling

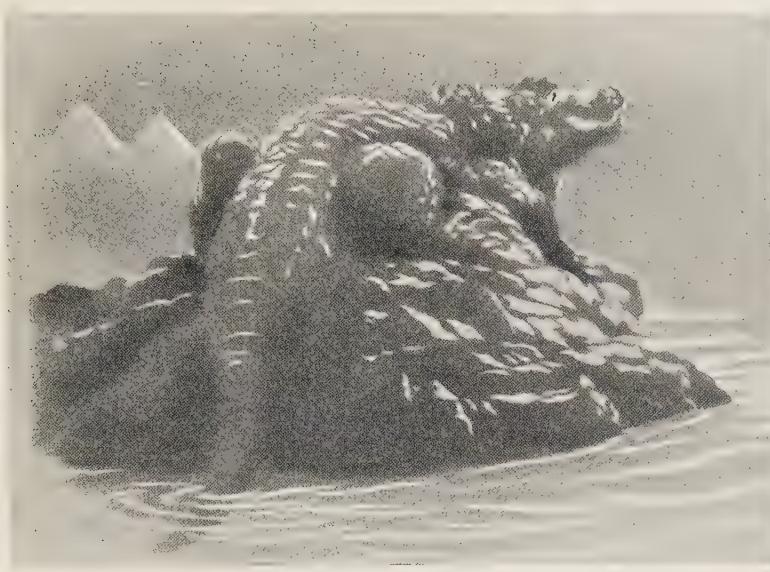


FIG. 10—LIGHTS WASHED OUT AFTER TINTING

All that remains is to oil and varnish the stencils, like the silhouettes. Thin paper is strengthened by painting, which also serves to define the colour scheme.

To counteract the hard precision of stencil, I rely partly on handling, partly on material. Shadows should not be brought to a hard edge all round, but softened towards the light by gentle beating, and still more, by brushing the tint over them before they are dry. For full definition the action is rather that of lightly scrubbing up to the edge, the brush in either case held upright, and fairly dry. Larger tints are lightly and freely laid with a soft brush, sometimes twirled as it travels over the surface; beating with the truncated end requires a sturdier tool. All brushes need occasional trimming with scissors, to equalize the bristles. For material, not too fine a web; a stout unbleached household linen gives better results than a better stuff; for the slight irregularities and nap raised by the brush suggest texture and atmosphere.

In subsequent attempts to stencil other than decorative subjects I was baffled by the difficulty of freely representing isolated lights without opaque colour, until it struck me to

utilise the natural antagonism of oil and water, and protect them from the action of oil-colour by something soluble in water. Through a stencil (cut in tinted paper with white beneath to show them up), the lights were brushed with photographic mounting paste, thinned with water and sparingly applied. Removing the stencil, surrounding tints were then worked freely over all, and a wet sponge easily dissolving the paste without affecting the oil colour left them quite clear, and when dry ready to receive

their tints through the same plate. The process answers perfectly on paper (hand made "Not"), strained as for water-colour; on unprimed linen the discoloured paste is not so easily washed out. Cold water must be used, as warm brings the size out of the paper and with it the colour. The prints of the Italian lake-boat and the crocodile (Figs. 9, 10, and 11), could not have been otherwise produced with full capacity for variation of effect. This method is equally available for contrasting isolated tints, however antagonistic to their environment, and for varying composition or chiaroscuro, any tint-space being practically con-

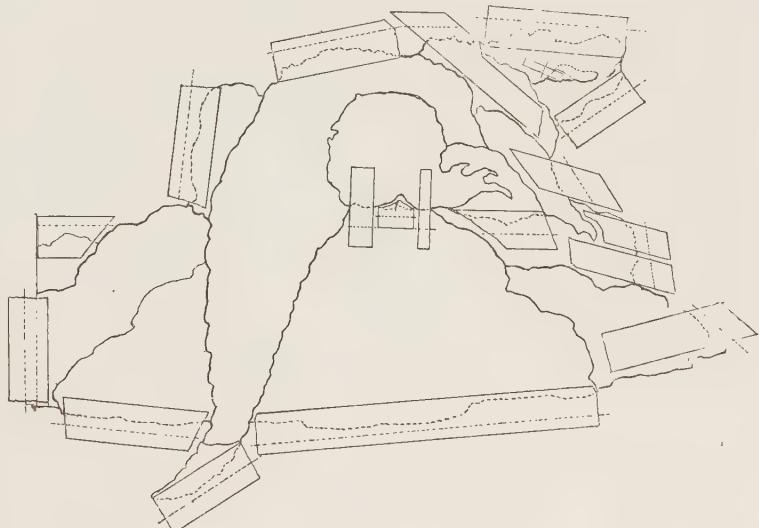


FIG. 10a—PLAN OF TINT SHUTTERS WITH ATTACHMENTS, AS EMPLOYED FOR THE CROCODILE STENCIL

New Etchings by Mr. Joseph Pennell



FIG. II—"OH CHE TRANQUILLO MAR, OH CHE CHIARE ONDE:"
TRANSPARENT STENCILLING WITH PASTE-SCREENED LIGHTS

vertible into a silhouette, and any tracery into dark reticulation, the tie-forms remaining when the spaces they enclose are washed clear. It thus doubles the value of all cutting, giving it either a positive or negative use, and in conjunction with the shutter system of tinting (Fig. 10a) opens up fresh possibilities for the future vogue of stencil. H. A. B.

The exhibitions to be held in Rome next year, in commemoration of the fiftieth anniversary of the proclamation of the unity of Italy, will consist of an International Art Exhibition and an International Exhibition of Architecture. In connection with the former, prizes amounting to a total of 200,000 lire (about £8,000) will be awarded, the bulk being allotted to paintings and sculpture, while about £400 will be set aside for engravings, lithographs, etc., and a similar sum for critical essays on the exhibition. In connection with the exhibition of Architecture two important competitions have been decided on—one national, the other international. The latter, open only to architects and builders of other countries than Italy, and having for its subject the building and complete equipment of a modern house, will carry with it three prizes of 150,000 lire, 100,000 lire, and 50,000 lire respectively (£6,000, £4,000 and £2,000). Full particulars of the two exhibitions and of the competitions may be obtained from the Exhibition Branch of the Board of Trade, Queen Anne's Chambers, Westminster, or from the Presidenza del Comitato per le Festi Commemorative del 1911, 11, Piazza Venezia, Rome.

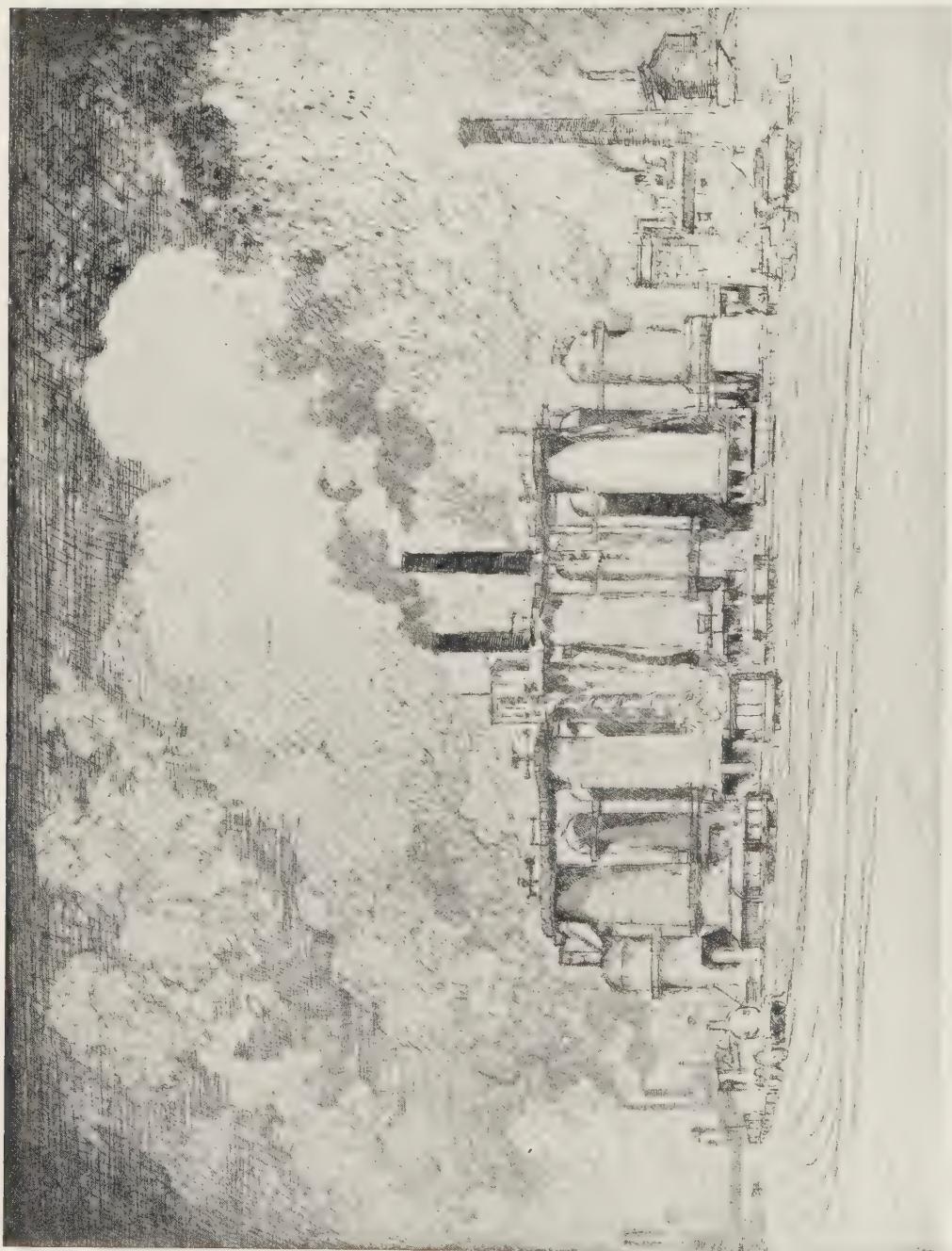
A NEW SERIES OF ENGLISH ETCHINGS BY MR. JOSEPH PENNELL.

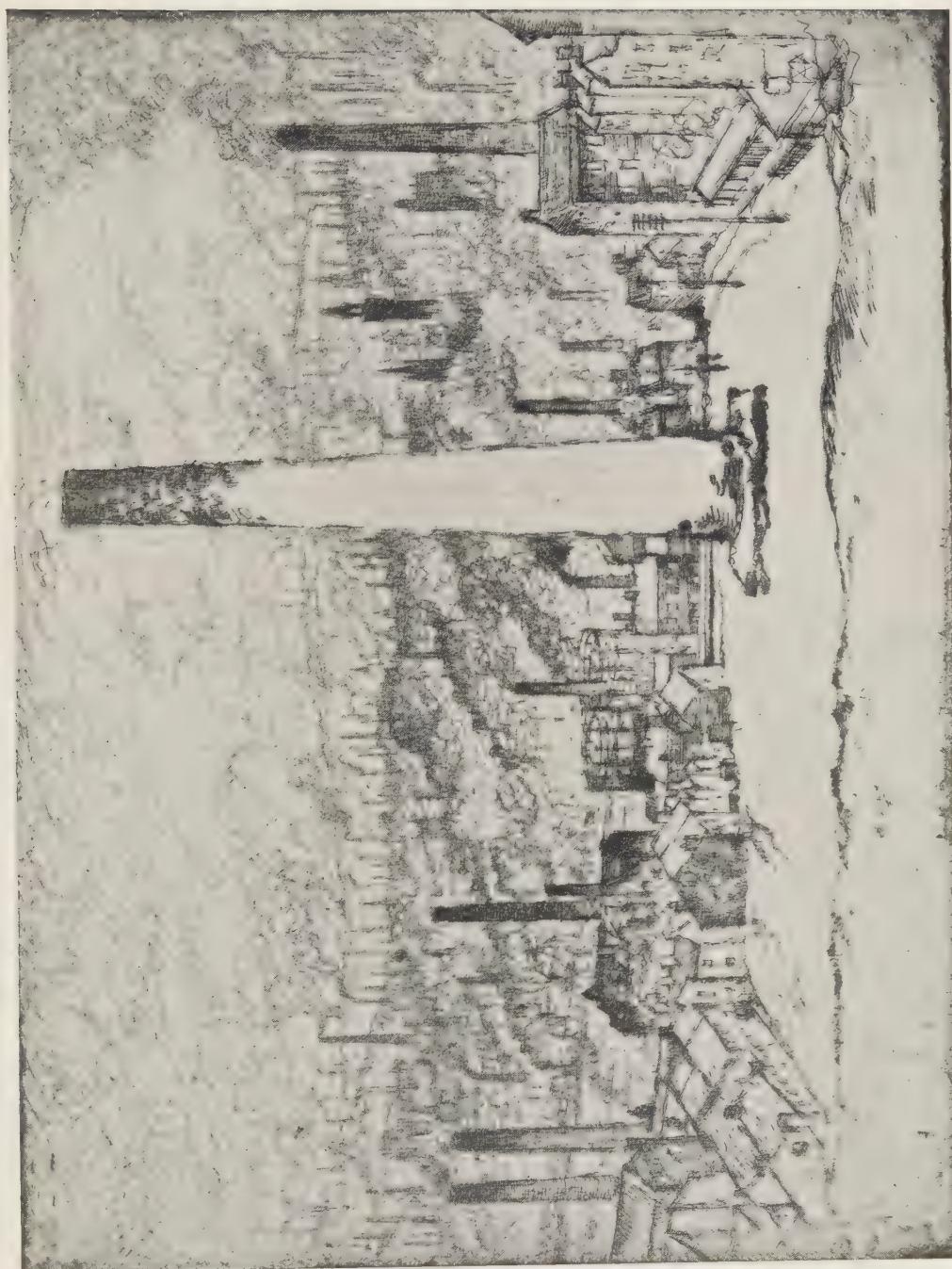
APART from his acknowledged mastery of the needle, it must surely be conceded to Mr. Joseph Pennell that he is one of the most indefatigable workers of the present day. It seems but yesterday that he brought back from America that remarkable series of plates in which he has recorded his impressions of the great industrial centres of that country where human energy is concentrated upon the production of coal, oil, and steel; and yet in the brief interval he has, besides sundry essays in mezzotint and aquatint, executed a new set of plates on the lines of the American set, but with subjects chosen from the manufacturing towns of England. This new series, from which we have, by permission of the artist, been enabled to reproduce three typical plates, comprises in all some fifteen or sixteen subjects, vividly portraying the physiognomy of Leeds, Bradford, Sheffield, Wolverhampton, and Birmingham. Collectively they form an exceedingly interesting companion to the American set, not only on account of the kinship of *motif* they exhibit, but especially because in them we discern once more that gift of the artist to which reference was made by Dr. Singer when writing in these pages on the American plates last June—the gift of seeing beauty where the world at large is unable to discover anything beyond the commonplace.



"THE GREAT CHIMNEY, SHEFFIELD"
FROM THE ETCHING BY JOSEPH PENNELL

“THE GREAT WHITE CLOUD, LEEDS”
FROM THE ETCHING BY JOSEPH PENNELL





“THE GREAT STACK, BRADFORD”
FROM THE ETCHING BY JOSEPH PENNELL

Recent Work by Mr. Cayley Robinson



"THE BRIDGE"

BY CAYLEY ROBINSON

Some Recent Work of Mr. Cayley Robinson. By T. Martin Wood.

IN the Carfax Gallery a year ago a room was hung entirely with the pictures of Mr. Cayley Robinson, and one realized above everything in connection with the artist's work, that he was constructing in it a haunted region. Even in his more everyday subjects—groups of children by the fire—the significance of the picture seems not to lie in the scene, but the feeling that the fates themselves are concealed—that something is portending. The figures seem to be standing at the margin of an imaginary world, without passing into it, and a knowledge of destiny is seen in their eyes. In the picture *The Two Sisters* all the figures look as if they felt that they were watched by some

though they may feel it to be limited, and mark its repetitions, but even in this they will be aware more of the insistence on certain moods than exhaustion of invention. The artist prefers that a dignified architectural sense of drawing should



"THE ROMAN LEGIONARIES"

BY CAYLEY ROBINSON

invisible watcher. This kind of art is content to appeal by the forces which belong to painting; it does not encroach on literary fields, and the simplicity, the sometimes almost empty-sounding titles are useful in saving those who are always confounding the province of painting with that of literature. It is quite common for people to speak as if all ideas that can be conveyed in words are literary ideas. All ideas are, in a sense, literary, but the subjective world as much as the objective one belongs to painting.

No one will dispute this artist's sense of design,

Recent Work by Mr. Cayley Robinson



"THE TWO SISTERS"

BY CAYLEY ROBINSON

override more sensuous elements. And for these unpliant figures of his he may contend that they

down to reality, his strong sense of the mystery that is behind everything is the more apparent,

are born to subscribe to the convention in which he is expressing himself.

Mr. Cayley Robinson's work is of that strongly personal type that warns you away or draws you near. Mr. Lewis Hind once analysed its motives with so much sympathy and intuition in *THE STUDIO* that we can but direct our readers' attention to the progress which the gifted artist is making; acquiring more power to express that curious, twilit sphere in which he seems to discover his most significant subjects. Perhaps when he touches the simplest themes, comes



"THE FAREWELL"

BY CAYLEY ROBINSON

Recent Work by Mr. Cayley Robinson

and certainly as his craft increases in perfection, the unseen element which gives to it its peculiar meaning is the more clearly to be felt.

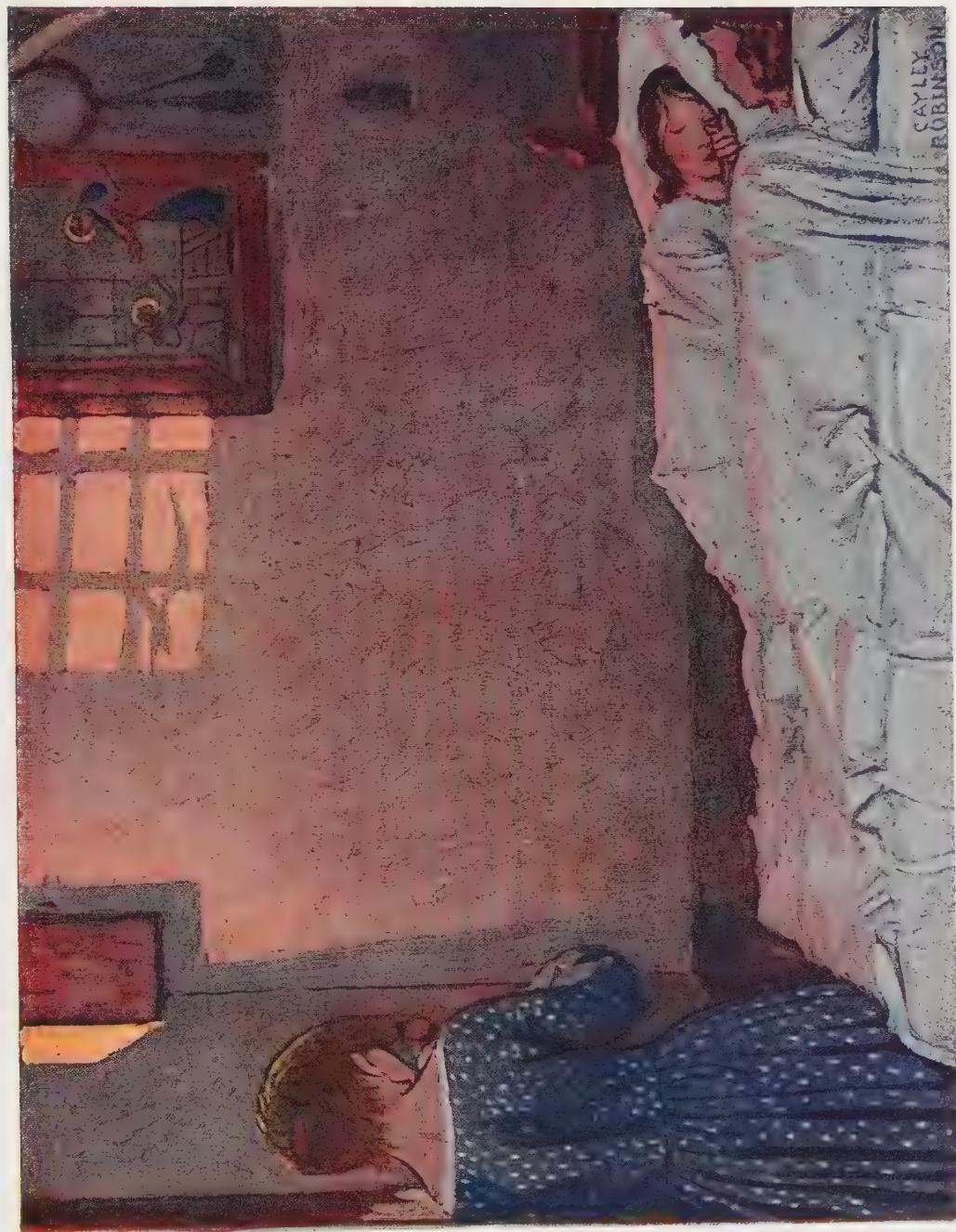
When Maeterlinck's "Blue Bird" was brought to England the question immediately arose as to how this delicate, whimsical, mystical fairy-tale, in which the fairies are the spirits of every-day things, was to be carried across the footlights among the stage carpentry and the artifice of the stage atmosphere without losing its own peculiar fragrant atmosphere. The play was wholly *atmosphere*, like all the rest of Maeterlinck's works, outer things only counting as symbols, as the expression of the inner forces with which the author is concerned. Maeterlinck's world to me is not Mr. Cayley Robinson's world, and yet, perhaps, among English artists Mr. Cayley Robinson has, with a medium more difficult than writing, drawn to the very

threshold of the regions of the sub-conscious where Reason has to confess herself at sea. Things can only be hinted at in the plastic arts which can be boldly expressed in words, for words are colourless, taking the colour of their purpose, of the scheme to which they are applied. But in painting there has to be the compromise at every step between its own very definite and material symbol and the indefinite feelings to which these are to give us the key. Its outer symbols can only come into relation with a given mood when the artist creates in that mood. Then tables and chairs and cotton dresses, all of this world, all objective, become of another world, personal, immaterial and subjective. And no one knows how, certainly not the artist. And no one knows that this wonderful transmutation has happened if their own feelings do not give them the key. Or they may be aware that



DESIGN FOR THE FOREST SCENE IN "THE BLUE-BIRD" (ACT III., SCENE 1)

BY CAYLEY ROBINSON



SKETCH IN OILS FOR "A SUMMER EVENING." BY CAYLEY ROBINSON.

Recent Work by Mr. Cayley Robinson



"RAGS" ("THE BLUE BIRD," ACT I.)
BY CAYLEY ROBINSON

something has happened, that a curious atmosphere has been projected, without being in sympathy. They may know it by the fact that here is creation and suggestion, antagonistic to their own nature and desire. Even from that standpoint they are judges of the success of the creation, and, as admission of its power to affect them, even their antagonism is the finest of compliments to the artist. For all we know, though there is no reason to believe it, Mr. Cayley Robinson's own temperament may be antagonistic to Maeterlinck's, but at least they have both pressed further than other people into the unknown regions—and it is there that they meet. In the "Blue Bird" they have abandoned their separate arts to feel and think in another art, the most material, frivolous, objective of all the arts—the art of the stage; and the craft of it—stage-craft. It is true that the stage is, above all other realms, the realm of pure illusion, that here the senses must be cheated at every moment, that in this art reality itself, the conveyance of the simplest realism, is the greatest of all illusions. But when again in this reality we have not to find the outward world, but the inward one of thought, we get some idea of the impossibility of the task that was undertaken at the Haymarket. And despite its extraordinary success as an effort, was it an effort, after all, to achieve the impossible? Can the stage ever be the vehicle of *presentiments* and apprehensions instead of deeds? But there is also the question whether the life of all the arts in the future will not depend upon their ability to

encounter and interpret secrets of the psychic planes that are only now coming to the surface. If this is so, the production of "The Blue Bird," simple, humourous, unambitious in other ways as it is, will remain one of the most significant movements in the history of the modern drama. And as a souvenir of this movement, the slight sketches, the suggestions of design by which Mr. Cayley Robinson came to assist in the reconstruction of so fantastic a drama, have an interest and an importance which sufficiently warrant their inclusion in this paper on his recent work.

Some *dramatis personæ* in "The Blue Bird" are the spirits of ordinary things. There are, of course, people for whom everything has not a spirit of its own, but they would probably make exception in favour of such a thing as a Perfume of the Night. Even for the most unimaginative the night is haunted. Estimate of an artist, however, is to be taken in the revelations of his art about an unimpressive thing, and always, of course, it is the spirit of a thing that is rendered when a painting of it is a success.

T. M. W.



DESIGN FOR ONE OF THE "PERFUMES OF THE NIGHT"
("THE BLUE BIRD," ACT V.) BY CAYLEY ROBINSON



“Neighbour Berlingot and her little Daughter” (*Act V., Scene 2*)



“Mummy Tyll” (*Acts I. and V.*)

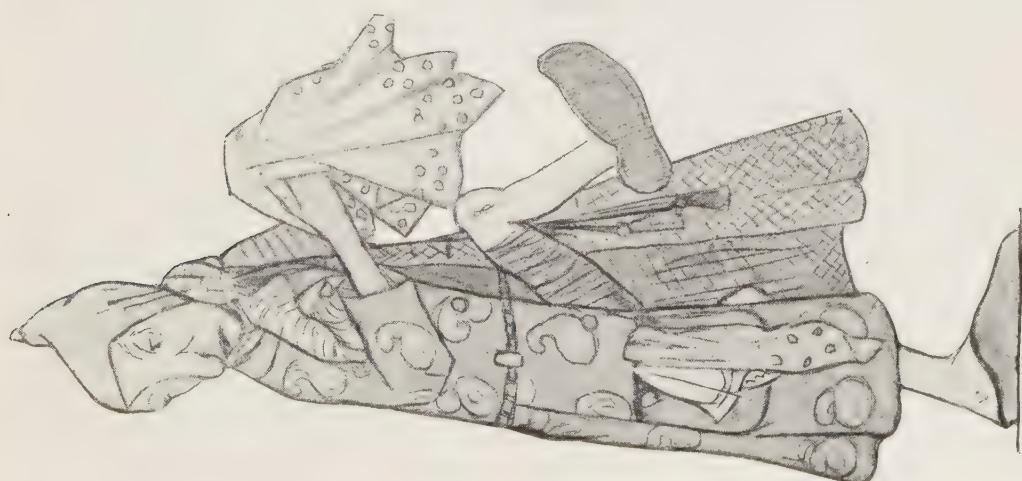
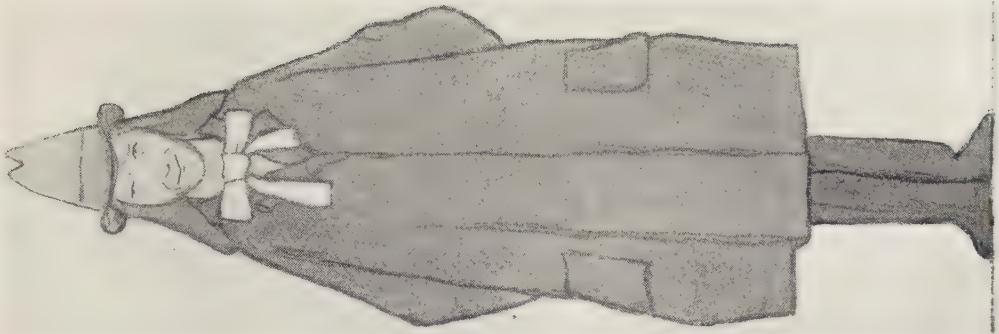
SOME COSTUME DESIGNS FOR “THE BLUE BIRD.” BY CAYLEY ROBINSON

SOME COSTUME DESIGNS FOR "THE BLUE BIRD." BY CAYLEY ROBINSON

"The Poplar" (Act III, Scene 1)

"The Oak" (Act III, Scene 1)

"Cold in the Head"



Recent Work by Mr. Cayley Robinson



“GAFFER TYL AND GRANNY TYL” (“THE BLUE BIRD,” ACT II., SCENE 2)

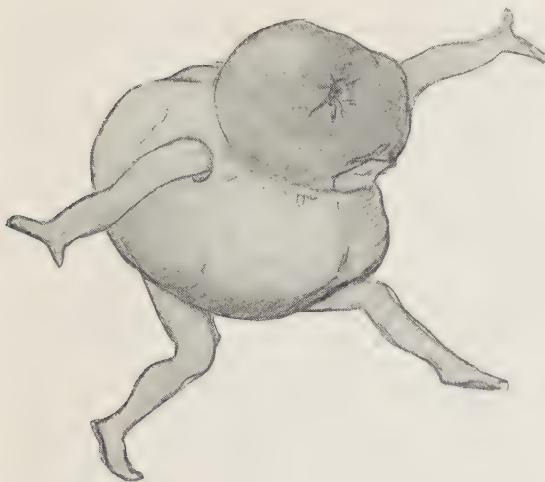
BY CAYLEY ROBINSON



SCENE DESIGN FOR “THE BLUE BIRD” (ACT VI., SCENE I, “THE LEAVE TAKING”)

BY CAYLEY ROBINSON

Recent Designs in Domestic Architecture



"BREAD" ("THE BLUE BIRD") BY CAYLEY ROBINSON

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

SIR GEORGE FRAMPTON's new house in St. John's Wood represents the fulfilment of a long-cherished plan of building for himself a residence in which he could embody his own ideas of con-

struction and decoration. He was fortunate enough to find an admirable site on the western slope of Carlton Hill, in the seclusion of a neighbourhood of large gardens, although within a hundred yards or so of the great thoroughfare of Maida Vale. Here, set amid lawns and flower beds, stood, until last year, a Mid-Victorian suburban house of a commonplace and ugly type, and on the foundation and core of this house Sir George has reared his own. His ideal was not a so-called "artistic" house, but a house that an artist would like to live in, and that he has achieved his aim is proved by the combination of simplicity and practical usefulness shown in the charming rooms and workmanlike studios at Carlton Hill.

The new house shows, naturally, in numberless details, the impress of the mind of the original and gifted artist by whom it was projected. Although little of Sir George's actual handiwork is to be seen except in the studio, every room shows something of his individuality, something that marks the house as his and that of no other artist. The visitor entering by the oak door, reached by steps of red brick, passes through a small outer hall

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SIR GEORGE FRAMPTON'S HOUSE AT ST. JOHN'S WOOD

Recent Designs in Domestic Architecture



TWO VIEWS OF SIR GEORGE FRAMPTON'S STUDIO (THE TOP ONE SHOWING THE "PETER PAN" GROUP)

Recent Designs in Domestic Architecture



DRAWING ROOM IN SIR GEORGE FRAMPTON'S HOUSE



LADY FRAMPTON'S STUDIO

Recent Designs in Domestic Architecture



TWO VIEWS OF THE INNER HALL OF SIR GEORGE FRAMPTON'S HOUSE

Recent Designs in Domestic Architecture

hung with a very early Morris paper, into the hall proper, a spacious and beautiful room, in the colour scheme of which white predominates, and from which access can be gained to every part of the house. From the hall the drawing room, long and finely proportioned, opens directly through white, glass-panelled doors. The drawing-room, with its pictures and furniture of many styles and periods, is a triumph of arrangement of which Sir George and Lady Frampton may be proud. The elements, although individually beautiful, are of the most diverse nature, but all seem here in complete harmony, with nothing jarring and nothing out of its place. The elegant mantelpiece of marble, a characteristic design of Sir George Frampton's, is adorned by, among other things, two charming little models by Mr. Alfred Gilbert, whose work is also seen in other bronzes placed in the niches in the wall on either side of the entrance doors. There is another Frampton mantelpiece in the green walled dining-room, designed to harmonise with the large mirror in a frame of dull gold that surmounts it, a mirror that formerly belonged to Ford Madox Brown. An ante-room with pictures on the walls by Mr. Alfred East, Mr. W. L. Wyllie, Mr. Seymour Lucas, Mr. C. H. Shannon, Mr. P. W. Steer and others, leads to Lady Frampton's studio, a perfect painting room in which comfort and utility are happily combined. The floor is covered with the carpet from the studio of Leighton, and among the pictures on the walls are the artist's *Bluebells* and other studies of child-life and portraiture, and many of those admirable

sketches of landscape in which Lady Frampton's art is seen in one of its best phases.

Sir George's studio is on the east side of the house, and of course on the ground floor, with convenient access to the road by large double doors. It is perfectly lighted and of great extent, but with no pretence of adornment. The studio is literally a workshop designed by and for the use of a workman who is a master of his craft, and for this purpose it is in every way excellent. Just now it contains several works in progress, including the model for Edinburgh of the statue of the



GARDENS AT MANNHEIM

DESIGNED BY PROF. PAUL SCHULTZE-NAUMBURG

Recent Designs in Domestic Architecture



DR. DISCHLER'S HOUSE AT SWINEMÜNDE

PROF. PAUL SCHULTZE-NAUMBURG, ARCHITECT

late Lord Linlithgow, and another of the memorial to the late Lord Nunburnholme. The group and figure of a boy shown in one of the illustrations that accompany these notes are models in progress for a bronze group of Peter Pan calling forth with the notes of his pipe the little fairy people that live among the gnarled roots of the trees. The

bronze, which promises to be a work of exceptional interest, will probably be placed in Kensington Gardens, in a bay of the Long Water.

Professor Paul Schultze-Naumburg, who some years ago had his circle of admirers as a painter, is now one of the busiest architects and interior decorators in Germany. He has contributed much to the correction of taste by fighting against the confusion of style caused by thoughtless imitation. He is convinced that individualism in house-building and house-furnishing must mean first of all practicability and that practicability is identical, or, at all events, compatible with comfort and beauty. When he builds a castle or a villa, his first considerations are the requirements of the occupier—the walls must grow round the man as the shell grows round the snail. He carefully avoids unnecessary ornaments, every part must have its logical meaning. He is not at all anxious about



DR. JÜTZLER'S HOUSE AT SCHOPFHEIM

PROF. PAUL SCHULTZE-NAUMBURG, ARCHITECT

Recent Designs in Domestic Architecture



ROOM IN A DRESDEN HOUSE. DESIGNED BY PROF. PAUL SCHULTZE-NAUMBURG

new forms ; these come naturally, he thinks, by making use of new technical and hygienic improvements. Wherever he is reproached for imitating, he can always prove that practical considerations have led to-day to the same results as in former days. The houses we reproduce show his character as an architect. The house at Swinemünde, in Pomerania, with its low sloping red tile roof, is a distinct adaptation of the fisherman-cottage of that Northern district. Yet the architect has understood how to combine respect for local traditions with a full sense of the modern requirements of the cultivated citizen. The country-house at Schopfheim in Baden breathes the sense of purity and of discreet elegance which marked the days of Goethe. It is at once reposeful and dignified. There are some modest classical reminiscences at the entrance part of the façade and the homely turret in the centre of the slate roofs

expresses the wish to mark out the house unobtrusively as a country mansion. The situation on the slope of a hill has in no way cramped proportions. The sameness and symmetrical spacing of the windows with their setting of green shutters, the comfortable terrace extending along the ground floor, clearly denote that the keynote of the inside treatment is breadth and simplicity. The two gardens at Mannheim represent Professor Schultze-Naumburg's idea that garden - designing must coincide with the humanising of nature. The straight walks, the flower-beds, trees, hedges and pools show that his idea by no means implies a soulless coercion of nature. His walks with their long perspective, his pavilions, pergolas, arbours, trellis and seats recall the style in vogue a century ago. His interior decorations also show his preference for the simple Empire style and its German offspring the Biedermeier. The



ROOM IN A DRESDEN HOUSE. DESIGNED BY PROF. PAUL SCHULTZE-NAUMBURG

Studio-Talk

ceilings, windows and doors are kept perfectly plain ; stucco, carvings and intarsia being avoided. Special care is devoted to the textiles which cover the walls and furniture and to the carpets. The atmosphere is homely but refined ; and is entirely characteristic of the sturdy opponent of fraud and sham in German culture.

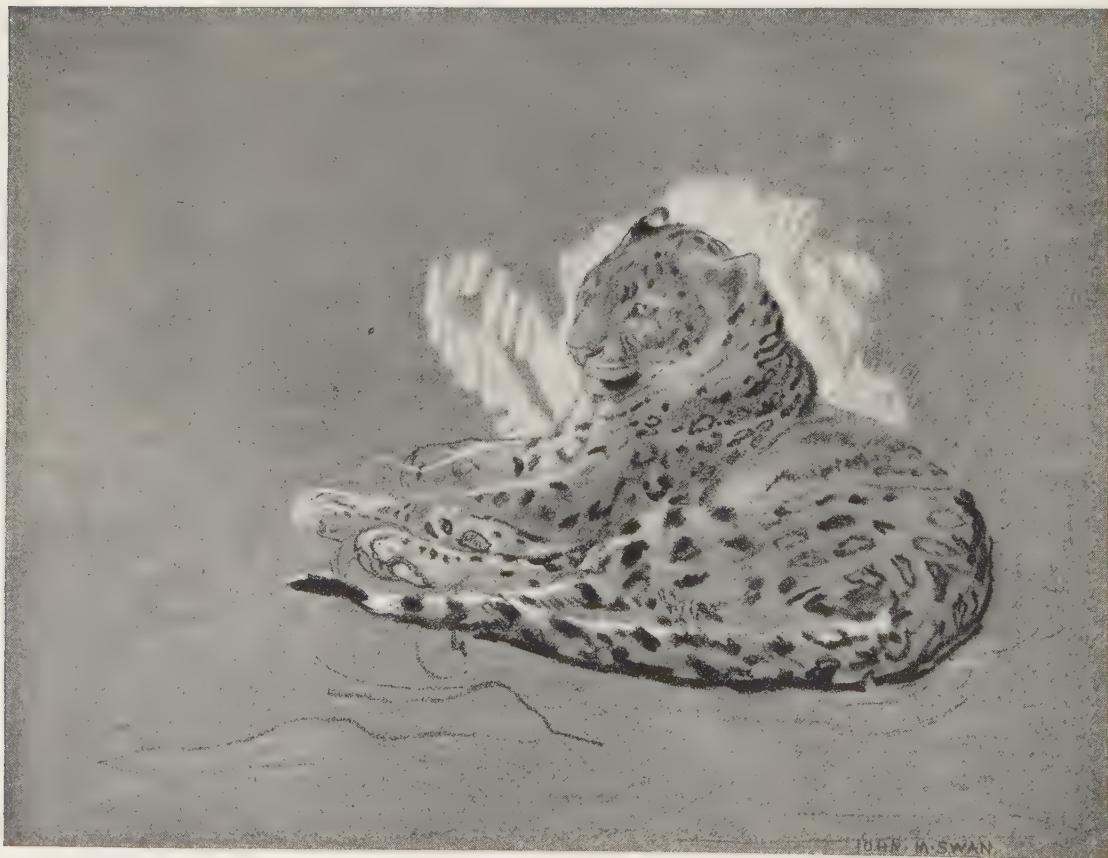
STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The death of Mr. John Macallan Swan, R.A., which we regret to record as having taken place in the Isle of Wight on February 14, leaves a gap in the ranks of members of the Royal Academy, the "Old" Water-Colour Society, and other bodies, which it will not be easy to fill. To him belongs the distinction of having achieved renown both as a painter and as a sculptor—a combination of functions which is extremely rare nowadays, when specialisation among artists is on the increase rather than otherwise. Mr. Swan

himself specialised in one direction, namely, in the portrayal of animal life, and here he was without a rival, in this country at all events.

Mr. Swan, who was born at Old Brentford in 1847, began his art studies at the Worcester School of Art, and continued them in London, first at the Lambeth School of Art under Mr. J. L. Sparkes, and then at the Royal Academy Schools. Later he spent several years in Paris, where he studied painting under J. L. Gérôme, and modelling under Frémiet, and it was here that he laid the foundation for a brilliant career by his patient and persistent attention to anatomy. His work in general was discussed in these pages by Mr. Baldry in March and April, 1901, and the numerous reproductions of his animal studies and other works which accompanied the article demonstrated the artist's versatile gifts ; and now through the courtesy of Mr. D. Croal Thompson we are able to give our readers a reproduction in colours of a very beautiful pastel study of a lion, which, like the drawing of a leopard below, again testifies



"LEOPARD"

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BY J. M. SWAN, R.A.



(By permission of D. Croft Thomson, Esq.)

PASTEL STUDY OF A LION.
BY JOHN MACALLAN SWAN, R.A.

Studio-Talk

to his consummate talent in delineating animals, and in particular those of the feline tribe, which seem to have had a special attraction for him.

A well-known critic has pointed out that the Royal Society of Painter-Etchers and Engravers is losing touch with the more autographic use of the needle, which, as its title implies, the Society was originated to encourage. Certainly there was, in the exhibition just closed, a preponderance of plates laboured up to the effect of cabinet pictures. The exhibition walls themselves are the temptation to this perhaps—the necessity of making an etching impressive to the uncritical visitor who wants to buy a print. To count on the science of printing is part of the etcher's craft, and in such a case as Mr. East's work his methods have advanced the art into a wider field. But in the prints of less accomplished artists a good deal of superficial effectiveness is obtained which will not stand looking into. Their work could not exist, as, for instance, Col. Goff's work can, on the merit of the actual line work entirely. Indeed, in such a plate as *Canal Castello, Venice*, by that artist, we would have preferred the lines without tone on the paper at all. Perhaps there was nothing else to touch Mr. Frank Short's beautiful line work in this show. To say that a certain work makes an exhibition memorable, is to say something that has been said a great many times in notices of exhibitions. Yet if this was ever true, it is so again in the case of Mr. Short's plates *The Strand Gate, Winchelsea*, and *Church Street, Whitstable*. Miss Margaret Kemp-Welch was an attractive contributor this year, and Miss Illingworth, too, in her *Rothenburg, Bavaria*. Mr. George Gascoyne's results are rather reminiscent sometimes of another art—wood engraving. But this is simply an effect perhaps quite unconsciously attained. Mr. A. Hartley's *The Bridge* and other plates, M. Eugène Béjot's *Le Port St. Nicholas*, *The Sheep Fold*, by Mr. Luke Taylor, *St. Andrew's*, by Mr. J. A. Ness, *Quai Montebello*, by Mons. T. François Simon, called attention to themselves among other characteristic work by Sir Charles Holroyd, Sir J. C. Robinson, Messrs. Charles J. Watson, Martin Hardie, R. Spence, E. M. Synge, W. Monk, C. O. Murray, and others.

The Women's International Art Club's Exhibition at the Grafton Galleries was a great success this year. The galleries are always so well filled that detailed reference is impossible here, but the Society is greatly to be congratulated on the high

standard of the work shown on the walls, considering the quantity admitted. We remember the *Portrait of Mrs. Z.*, by M. von Eickhof-Reitzenstein, two or three paintings by Bessie MacNicol; the *Portrait of Mrs. King*, by Ethel Wright; *Orchard in Stirling*, by Elise Thompson; *The Harvest*, by Lily Defries; *Red Tulips*, by J. C. Herbert; *Barred Clouds*, E. M. Lister, *Brittany Poplars*, by Maud J. Button; the pictures of Mrs. Dods-Withers, Mrs. A. L. Swynnerton, and Mrs. Borough Johnson; coloured woodcuts by M. M. White; illustrations by Gertrude Lees, also by M. V. Wheelhouse, and in the crafts' section the work of Bertha L. Goff, Ethel Virtue, Alice Kinkead, and E. C. Woodward. It was an inspiration to exhibit Mary Beale's portrait of herself in her studio. She was the first woman portrait painter of note in England (1632—1697).

At the Baillie Galleries the very interesting talent of the late J. Langton Barnard was exhibited in quite a large exhibition of his works, the collection being representative of every period of his life. It appears that at the end of his life he was experimenting with a system, and the *Poème d'Octobre* is cited in the preface to the catalogue as one of the results. But it was not in such works, only indirectly done from nature, that he succeeded. In the *Poème d'Octobre* itself his colour, apparently its chief motif, is not of a distinguished character, and other paintings somewhat similar in method, must be written down as failures, whilst the *Menai Straits from Carnarvon* (lent by the King), *The Sunlit Passage*, little panels like *Tenby Sands* and others done before nature was, so to speak, thrown over for the system, are exhilarating in their appreciation of atmosphere and freshness of style. At the same galleries Mr. Walter S. S. Tyrwhitt's water-colours, shown under the title of "The Architecture of the East and West," were full of successful renderings of the theme of bricks and mortar, exalted by great associations in famous buildings, and coloured by the effects of the sunlight at various hours of the day.

It is a butterfly's view of life that Miss Beatrice Parsons takes in her painting, and her brush seems hastening with bees and butterflies from one bed of flowers to another. In her garden scenes, a collection of which was recently on view at Messrs. Dowdeswell's, she avoids almost everything but the flowers now—even those trimmed hedges that count for so much in Mr. Elgood's pictures, the prototypes for her own. Her individuality has



SKETCH MODEL OF ONE OF THE TWO MINIATURE GARDENS SENT FROM JAPAN TO THE JAPAN-BRITISH EXHIBITION AT SHEPHERD'S BUSH

developed with her skill, and her pictures are not now to be confused with those of anyone else. Genuine feeling for her subject is always expressed in her methods, and this is saying a great deal for the method in anyone's art.

At the Fine Art Society's Mr. Louis Ginnett's cabinet pictures disclosed many delightful characteristics, most evident, perhaps, in interior painting. He has the gift of composing attractively and handling his pigment pleasantly.

The Old Dudley Art Society still continues in the upward course on which it embarked when a few years ago it strove to get out of the rut into which it seemed to have fallen. This year the President, Mr. Burleigh Bruhl, exhibits, as formerly, some of the most successful work, and in the present exhibition he is supported ably by such artists, to name only a few, as Messrs. Edgar Downs, Lawson Wood, J. T. Watts, Geo. C. Haité, H. L. Dell, W. S. Stacey, E. Jex-Blake, F. Bradshaw-Isherwood, F. J. Aldridge, S. B. de La Bere, and the Misses Gertrude Peel and L. Kemp-Welch.

At the New Dudley Gallery there was a most effective exhibition of drawings by the Pencil Society. It included among its exhibits the brilliant work of Mr. George Belcher, studies by such

well-known illustrators as Messrs. H. M. Brock, Cyrus Cuneo, Gunning King, and work by Sir Charles Holroyd, and Mr. James Paterson.

The Chelsea Arts Club Costume Ball at the Royal Albert Hall last month was an event of no little significance. Its character was unique, and in beauty it was probably unrivalled by anything of a similar kind for at least a century. Almost the Renaissance conception of the artist's part in life has been revived by this invasion of the humdrum of London. The club counts among its members all the most brilliant modernist painters in England, and by the immense success of this venture artist charities will extensively benefit.

AMONGST the most characteristic exhibits sent to the approaching Japan-British Exhibition by the City of Tokyo will be two miniature gardens specially designed for that purpose and carried out under the supervision of the master of the "Taikoyen," a well-known nursery garden in Shiba Park, Tokyo, which has long been celebrated for its artistic manipulation of miniature landscape. One of these, the sketch for which is here reproduced, consists of a scene depicting a rocky promontory projecting into the open sea. On a corner of the promontory there is a tea-house, and to the right of it a waiting house for the guests, from which stepping-stones lead to the

Studio-Talk

tea-house, and a small wooden bridge. All the furniture and accessories of the tea-house are to be exact miniature reproductions of the real thing. In the other garden, modelled on the lines of a pure Japanese garden, an interesting feature will be an exact reproduction of the beautiful and far-famed Temple of Kinkakuji (Kyoto), whose supporting posts stand in the lake in such a way as to give it the appearance of floating on the water; the architecture and accessories of this ancient building will all be precisely and faithfully modelled on the original, even the stones and plants will assume the tint of a thousand years, and the tiny pine-trees and shrubs so lavishly used will all be very old ones. These landscapes will be arranged on two large trays 7 ft. by 12 ft. each, and the designer has planned a pure Japanese house for their reception, using the beautiful "Yotsuyamaruta," or wood of the cryptomeria, with its natural bark, for the frame, and bamboo for the roof. Cherry-trees, wistaria, etc., will be planted in their respective seasons.

The water-colour drawing of *Fluelen*, by Turner, which we reproduce in colours (p. 227) was until lately in the possession of Mr. John Yates, of Blackburn, who was good enough to lend us the original for the purpose of reproduction. From its general characteristics we should say that this drawing, which measures approximately 11 by 18 inches, belongs pretty certainly to the latest phase of Turner's art (*i.e.*, 1840-1845), several examples of which were given in our Special Number in "The Water-Colours of J. M. W. Turner," published a year ago.

EDINBURGH.—The founders of the Royal Institution for the Promotion of the Fine Arts in Edinburgh, imbued with a contemptuous disregard of modern native art, little dreamed of the great developments that so soon after the formation of the Society were destined to sweep it out of existence and change the whole art outlook in Scotland. But while the



"GARGUNNOCK, STIRLINGSHIRE"

BY J. LAWTON WINGATE, R.S.A.

Studio-Talk

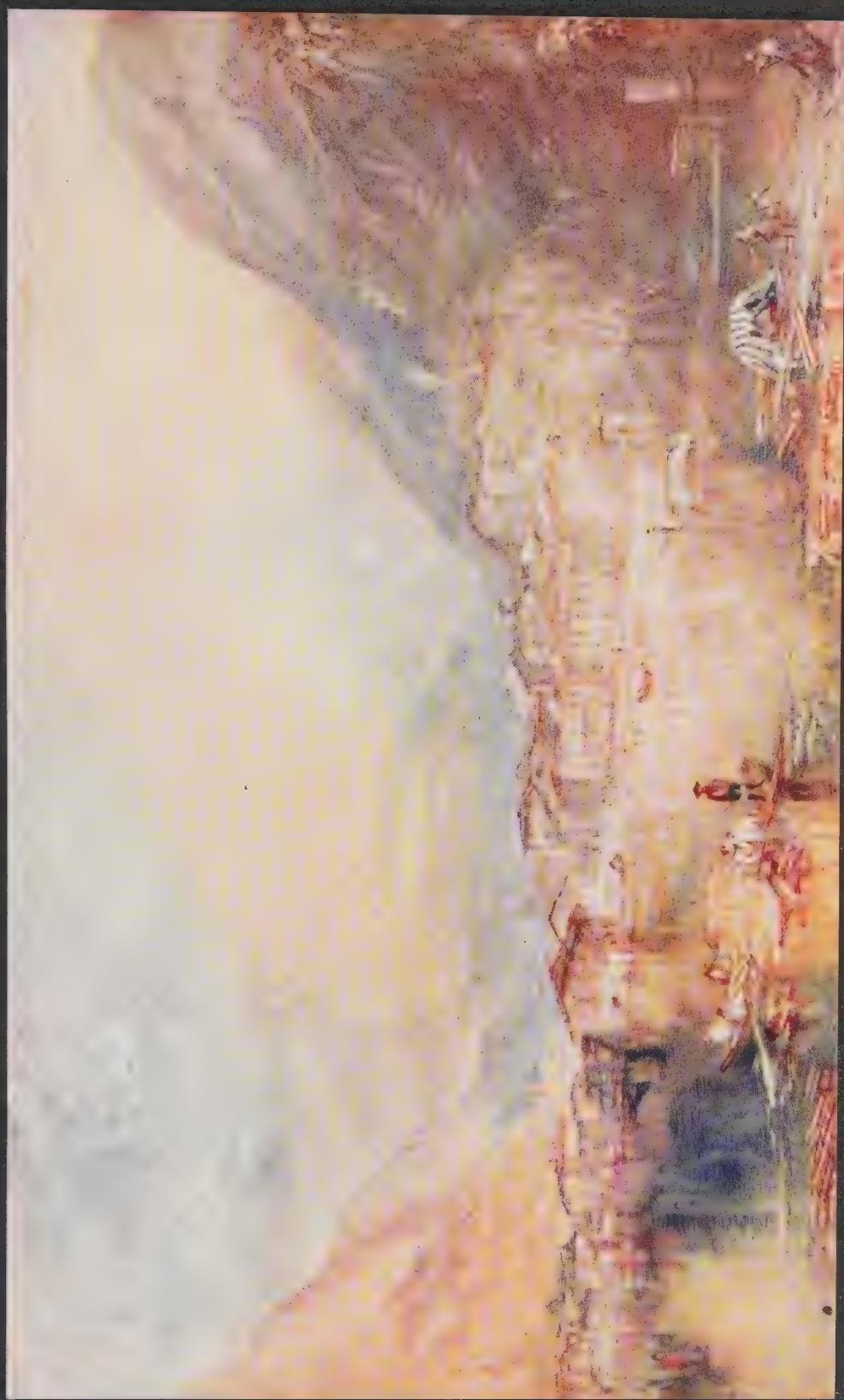
Institution itself had a brief and rather inglorious career, the building which it founded remained, and has constituted one of the architectural features of the metropolis. Now it is in the hands of the Government builders for reconstruction within, and by the spring of next year it will be a spacious and fitting home for the annual exhibitions of the Royal Scottish Academy, whose last effort in its present rooms is worthy of its long and honourable traditions. A wisely conservative policy has resulted in a most gratifying *tout ensemble*, a low sky-line and wall margins help to give dignity and repose, and as the total number of exhibits—474—is probably the lowest ever admitted, the general level of excellence is correspondingly high.

The President, Sir James Guthrie, is represented by two portraits. That of the Duke of Buccleuch as Captain-General of the Royal Company of Archers, the ancient bodyguard of the king in Scotland, is too fresh from the easel to have its colour values subside into their proper proportions,

that will come through time. His portrait of Sir James Coats is a great achievement; so suave and distinguished, yet lacking nothing in virile handling. Near it is Mr. E. A. Walton's portrait of Lord Adam, one of the senators of the Scottish College of Justice, and one cannot but observe the remarkable similitude of style in Mr. Walton's work and that of the President. In another portrait, that of Prof. Crum Brown, Mr. Walton's tints are brighter and purer, and accord well with the smiling benevolence so characteristic of the subject. Mr. Lavery has made amends for last year's lapse by sending a highly individualistic work in his full length of Mrs. Vulliamy. Other leading portraits are those of Bishop Chisholm, Aberdeen, and Mr. Hope Johnstone of Annandale, by Mr. J. H. Lorimer. Mr. Robert Gibb's portrait of Dr. Lowe, two excellent examples of virile male portraiture by Mr. Fiddes Watt, Mr. Henry W. Kerr's portrait of Mrs. Strang Steel, so pure and well balanced in colour, and Mr. R. Duddingstone Herdman's portrait of Mrs. W. B. Hardie.



"THE FISHERMAN'S HEARTH"





"THE PLAINS OF LORA"

BY J. CAMPBELL MITCHELL, A.R.S.A.

The honours of the exhibition undoubtedly lie with the landscapists. I do not remember an Academy Exhibition in which there was so much work in this department evidencing clear thinking and well ordered and disciplined expression. Mr. Charles H. Mackie's *La Piazzetta, Venice*, in brilliance and subtlety, reaches a higher level than he had previously attained as a colourist. A great step forward has also been made in his *Plains of Lora* by Mr. Campbell Mitchell, who has devoted a large part of his work to the study of cumuli. Mr. W. Y. Macgregor's *Richmond, Yorks*, is characteristically strong in its colour contrasts, and Mr. A. K. Brown has an inspiring view of a Scottish Keep in a wintry garb. Two attractive East Lothian landscapes are shown by Mr. Robert Noble, and Mr. James Cadenhead has a large moorland subject in which the declining sun just tips the hill tops with gold.

A never faltering devotion to the simple and serene in nature is evidenced in the work of Mr.

J. Lawton Wingate, always so sincere and accomplished, and never more convincing than in his sunlit *Gargunnock*. A morning and evening effect on the sea by Mr. Robert Burns, almost monochromatic, are subtly expressed, and one of the outstanding landscapes is Mr. W. S. MacGeorge's view of salmon fishers at dusk drawing their nets in the estuary of the Kirkcudbright Dee. Mr. D. Y. Cameron's noble *Hills of Skye*, their azure aiguilles rising in austere grandeur, are as impressive as his *Nightfall at Luxor* is charged with the mysticism of the East. Other landscapes of note are Mr. James Paterson's *Iona*, a winter scene by Mr. George Houston, in which the effect of light on snow is rendered with exceeding truth, and an *Eventide at East Linton* by Mr. W. M. Frazer. Mr. P. W. Adam has never been seen to more advantage than in two interiors.

Figure studies and genre contribute a fair proportion of the work. Mr. James Paterson's *The Mantilla* is quite a departure for this artist, and its

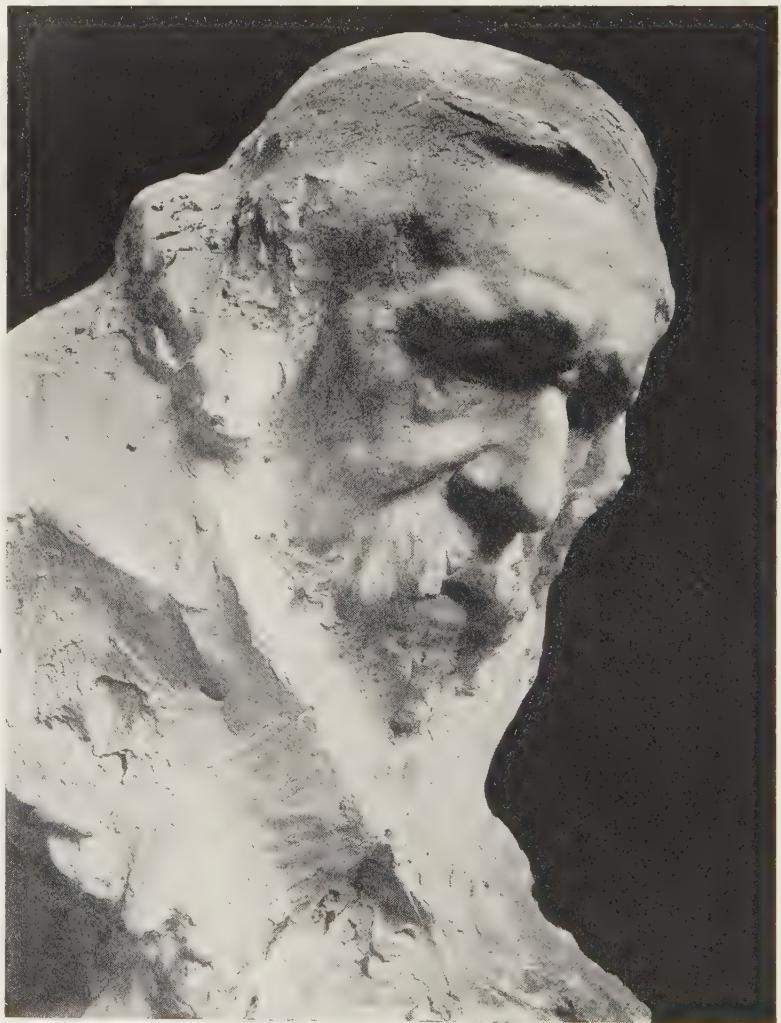
rich, warm colour scheme is executed with *verve*. Mr. Robert Hope in *The Pedlar* gives a clever study of a pawky old hawker and three youthful ladies listening amusedly to his beguiling appraisements, while Mr. Graham Glen's *A Jacobite Song* embodies the flavour of the period. Imitative in idea, Mr. E. A. Borthwick's *The Golden Age* has much of the *Weissnicht-Wo* charm. Mr. William Hole's *It is the Lord*, one of his series depicting the Life of Christ, is deeply reverential, and Mr. John Duncan has attained no little success in his youthful Christ reading the Messianic prophecies. This artist's *Yorinda and Yoringel in the Witches' Wood* is a charming phantasy in a delicate colour scheme. Mr. Robert McGregor's *The Potato Digger*, is notable for the soft opalescence of its colour. The large domestic picture *The Fisherman's Hearth*, by Mr. Marshall Brown, forms ample justification of last year's election to associate rank, while *The Breezy Bents*, by Mr. R. Gemmell Hutchison, well conveys its descriptive title.

At the head of the animal painters is Mr. Robert Alexander, whose *Auld Freens* has, like Mr. MacGeorge's Kirkcudbright landscape, been promptly acquired by the Scottish Modern Arts Association. *The Swan's Last Voyage*, by Mr. William Walls, is a brilliant success, and *The Encampment*, by Mr. George Smith, is a virile study of horses beside a gipsy caravan, while *The Watch Dog*, by Mr. George Pirie, is weirdly pathetic. The Water-Colour Room is above average, and there is a fairly good collection of sculpture, largely English, some interesting miniatures, and architectural and black-and-white drawings.

A. E.

PARIS.—The two works by the Russian sculptor, Naoum Aronson, which we here reproduce, illustrate the range of this distinguished sculptor's art, other examples of which were given in an earlier number of *THE STUDIO* (August, 1906, pages 255—257). The powerful and sympathetic impressionism of *Le Veillard* is as admirable as, though wholly different to, the exquisite finish of the study for a child's head, while in both M. Aronson shows the same keen search for form, as well as a subtlety of modelling which conveys the difference in texture between the skin of a veteran and the bloom of youth. F. R.

During the past winter the number of "one-man shows" in Paris has been greater than usual, for artists seem more and more to lose interest in



"LE VEILLARD" (BRONZE)

BY NAOUM ARONSON



STUDY IN MARBLE FOR A CHILD'S HEAD
BY NAOUM ARONSON

the large salons, and to prefer to exhibit their work in the various small well-appointed and well-lighted galleries where they have the opportunity of arranging their pictures more suitably. Two or three of these shows which I have not already drawn attention to call for a few words now.

At the Gallery of M. Bernheim jeune, M. René Quillivic showed about fifty pieces of sculpture and a number of paintings, all of which were very interesting, and which consisted, for the most part, of figures of Breton peasant folk. Here we had a true artist of his province, and his work appeared to me to gain distinction by its rugged and somewhat rare simplicity. At the Druet Gallery M. Laprade showed sixty water colours which he had brought

back from Italy. This artist has the gift of harmonious and delicate colouring, and knows to perfection how to transfer to his paper the charm of Italian gardens; at the same time I should have liked to see some of his drawings carried a little further. In one of the rooms at the George Petit Galleries M. Fougerousse gathered together some of his large and charming water colours. He is often most happy in his choice of subject and in the composition of his pictures, and even in his Venetian scenes succeeds in avoiding the almost inevitable repetition of well-worn themes.

I must defer till next month my observations on the annual exhibition of the Société de la Peinture à l'Eau, which is too good to be dismissed in a few words. It is otherwise with the exhibition of the old Society of Aquarellistes, where I saw very little of note. Here the old-fashioned classical style of water-colour drawing holds sway, though the several pictures by Mlle. Carpentier and by M. Henry Paillard made an agreeable diversion by their very personal style.

VIENNA.—At the recent annual exhibition of the Water-Colour Society at the Künstlerhaus, besides much good work in pure water-colour, there was some in various media more or less akin to it, oil being the only medium not represented. Many of the artists who belong to the Society are such masters of tempera painting as to make their work have



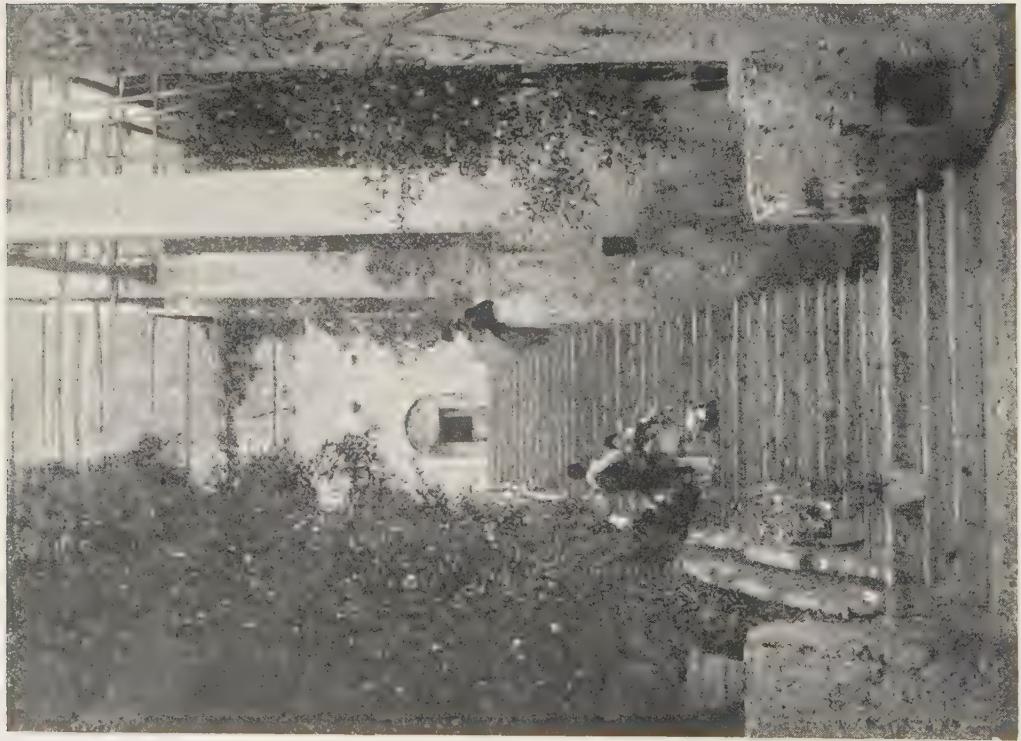
"IN AN OLD TOWN" (TEMPERA)

BY HANS RANZONI



"CITRON GARDEN, LIMONE"

BY ROBERT RUSS



"NEAR THE BRÜCKENTOR, DETTELBACH"

BY EDUARD ZETSCHIE



"A SPRING DAY"

BY MAX SUPPANTSCHITSCH

the same effect as pure water-colour. Hugo Darnaut is one of these, and he has successfully employed the tempera medium in rendering atmospheric effects in *An Old Park*. Max Suppantzschitsch contributed some attractive motives from the Wachau, that ancient and beautiful spot on the Danube which so many painters haunt; his work is both broad in treatment and delicate in colour, and these qualities give it a peculiar charm. Eduard Ameseder, R. Konopa, Josef Kopp, A. Zopp, and Ernst Payer were well represented. Eduard Zetsche, who gave some pleasant glimpses of the scenery of Lower Austria, for which he evinces a special liking, is a keen observer of nature, and is enamoured of ancient buildings and old gardens, and Hans Ranzoni is another to whom the architecture of past ages is a fascination. His treatment is simple, his colouring is always effective, for he loves those deep plum-red tones peculiar to ancient brick-work. Robert Russ also favours architecture. His *Citron Garden, Limone* (Lake Garda), merits the first place

among his contributions. Some of the fragrance of the citron, which in summer is wasted afar on the winds, seems to cling to this. In the studies exhibited by Karl Pippich, made during the interval the Austrian Lloyd's "Thalia" was in port, the artist has portrayed the characteristics of the different harbours and the varying phases of life to be observed in them, and has transcribed these varying moods with a vigour and richness of tone. Oswald Grill's drawings in coloured chalks,

a study by J. Eppstein, David Kohn's portrait drawings in red chalk, O. Ružička's sketches of peasants in his now well-known manner, all deserve mention, as do H. Rauchinger's spirited pen-and-ink drawings of famous men, and Otto Herschel's fine study of a child's head; A. H. Karlinsky, Ludwig Koch, and Alfred Wesemann also showed



PHOTOGRAPH

BY D'ORA

Studio-Talk

some good studies in portraiture. Some excellent etchings were contributed by Storm van's Gravesande, an honoured guest; Franz Windhager, who showed his first essays as an etcher; and Fritz Pontini.

The interest taken in artistic photography accounted for the success of an exhibition of photographs held a little while ago at Heller's Art Gallery representing the work of D'Ora, a lady who has been led into this domain of art by a peculiar chain of circumstances. She had a desire to follow some line in which her natural feeling for the beautiful could have play. After many trials she found herself one day at the Imperial Schools for experiments in Graphic Art and Photography; and the Director, Hofrat Dr. Eder, allowed her to enter the drawing class, but after long perseverance she became convinced that she had no talent for drawing. Dr. Eder allowed her to take up the study of chemistry and optics, and she then found what she had been seeking, enlarging her field of study later by taking up anatomy and photography. On leaving the Imperial Schools she spent four years in a studio in Berlin, where she was able to continue her training. A special and feminine interest in the art of the toilette, and discernment of the value of a particular material, such as silk, velvet, fur, lace, as adjuncts to her pictures, have been of great help as far as her lady sitters are concerned.

Although of late years Irma von Duczynska has exhibited with the Secession and the Hagenbund, little idea of the variety of her productions could

be formed till recently, when a collective show of her work was held at Miethke's Art Room. The collection bore witness to her surprising versatility, not only in her range of subjects but in the manner of her treatment. This versatility may be in some way due to the influences which have shaped her career. A Pole by descent, she was brought to Vienna in her infancy, and here received her education, both general and artistic. Before she found that art was her proper *métier* she tried her hand at many things. Her great desire was to study in Paris or Munich, but failing to realise this wish she studied under Heinrich Lefler, at A. Kaufmann's Art School. Later she came under



PHOTOGRAPH

BY D'ORA



"CURIOSITY"

BY IRMA VON DUCZYNsKA

the influence of Ferdinand Andri, under whose guidance she discovered the particular field for which her talents fitted her. When her work was exhibited at the Secession in 1901 it was very cordially received. Many of her woodcuts have been acquired for the various collections, the Albertina and Imperial Library in Vienna, in Budapest, in Cracow, and in Dresden. In her portraits also Fräulein von Duzynska has met with due success. Those shown proved her facility not only in delineating the features, but in revealing the soul of her sitters. It is, however, in her portrayal of children that she is at her best. Here her work reveals an intimate understanding of juvenile character, and for confirmation of this one need only point to the two works here reproduced.

The modern movement in art has lost a warm

sympathiser by the death at the age of sixty-six of the eminent art critic, Ludwig Hevesi. It was he, who, when a number of young artists, among them Josef Olbrich, Hoffmann, Klimt, Engelhart and Kolo Moser, showed themselves dissatisfied with the old methods, encouraged them to form the "Secession," and when Olbrich built the Secession Gallery, Hevesi wrote the memorable inscription for it, "Der Zeit ihre Kunst, der Kunst ihre Freiheit." For twelve long years he has never failed to attend the exhibitions held there and at the Hagenbund and other galleries. Hevesi had travelled near and far, was well versed in both ancient and modern art, and was thoroughly informed of the English movement, which always found favour in his eyes. He was the author of a large number of essays and several volumes bearing on art, and it will be remembered that he contributed to the Special Number of *THE STUDIO*



STUDY

BY IRMA VON DUCZYNNSKA

on "The Art Revival in Austria," an account of Austrian painting. A Hungarian by birth, Hevesi settled in Vienna some thirty-five years ago.

A. S. L.

BERLIN.—The Royal Academy has been offering Berlin an unusually attractive feast in the collection of French works of the eighteenth century which it gathered together recently. We were thus enabled to study the French rococo after having had a chance to see the English two years ago in the unsforgotten British Old Master exhibition. The visit of the distinguished society of Georgian days was so impressive, and our knowledge of it so slight, that the throng of the public continued with augmenting fervour. We are better acquainted with French art, and fascinating portraits play only a secondary part in it, so that this year's display did not attract the same crowds of visitors. The contradictory tendencies of the eventful eighteenth century were clearly readable in the assembled masterpieces. Gigantic gobelins belonging to the

French State, marvellous transcripts of designs by De Troy, and portraits by Rigaud, Largillière, Boucher, Nattier, and Mignard, represented the Barock style, the theatrical pathos of the Louis Quatorze era. Bewitching *fêtes champêtres* by Watteau, Lancret, Pater, and Fragonard characterised the poetical charm and frivolity of the Louis Quinze régime, and an exquisite section of Chardins, some Greuzes and Davids marked the revival of nature and antique rigidity of the Revolution epoch. Each of these groups contained marvels of technical refinement.

The Salon Cassirer has been showing the fine private collection of Eduard Behrens of Hamburg, and has proved that international art from the second half of last century can well stand the test in a gallery which is otherwise preferably dedicated to modern radicalism. It was a real delight to meet with exquisite work by Menzel, Knaus, Defregger, Meyerheim, Achenbach, Pradilla, and some Fontainebleau classics; but we

left with the conviction that our own time has developed new ideals.

At Schulte's we were interested by the robust talent of Walter Georgi, of Karlsruhe. This whilom illustrator makes good use of his energetic draughtsmanship, firm grasp of reality, and decorative sense in portraiture and landscape. He is at his best in rural and homely subjects, and although his brush can also be delicate, elegance loses somewhat under his handling. Hans Bohrdt displayed his skill as a marine painter in a series of water-colours executed during the summer voyage of the German fleet in 1909. He is as delightful in the mirroring of the stormy sea as in that of her panoramic dreaminess under exotic climes. We are glad to see the Berlin portrait-painter, Heinrich Hellhoff, steadily rising. Several male portraits of his at Schulte's bore testimony to his taste and grasp of character. He renders individuality, and is not in danger of repetition. Eduard Beyer, of Munich, commanded attention by bronze busts that brought out the intellectuality

Studio-Talk

of artists and modern women. His technical sureness has profited much by the teachings of the Polyklet epoch.

At the Künstlerhaus Hans Herrmann has been showing. It was a real pleasure to see pictorial excellence in subjects from North German landscape and Dutch life, in which circumspection of method was to be seen, coupled with the modernist's joy in brightness and freshness.

At Fritz Gurlitt's an exhibition of carefully sifted Interiors and Still-lifes testified to the unbiassed standpoint of this salon. The whole register of methods from the Netherlandish classics to Van Gogh was displayed, and merit was recognisable in exponents of every style. Prominent among the artists represented were Ludwig Stutz, Ernst Oppler, Mossion, Georgette Meunier, Angelina Drumaux,

Stremel, Henriette Steinhausen, and Ulrich Hübner, whose subtle brush has hit upon a real treasure-house in the Rococo and Biedermeier interiors of Queen Luise's charming Castle Paretz.

J. J.

AMSTERDAM.—The three etchings by Mr. W. O. J. Nieuwenkamp, which are here reproduced, are interesting examples of the work of an artist whose methods and outlook are his own. The personal note is especially manifest in the two Dutch plates, both of them admirable as technical achievements and as representations of the quaint architecture and life of the little towns of the Netherlands. Nieuwenkamp, who is a native of Amsterdam, has taken up his abode at Edam, where he has planned and built for himself a typically Dutch house on the banks of a canal leading to the



"FALLING LEAVES, AMERSFOORT"

BY W. O. J. NIEUWENKAMP



"THE LITTLE SLUICE AT EDAM"

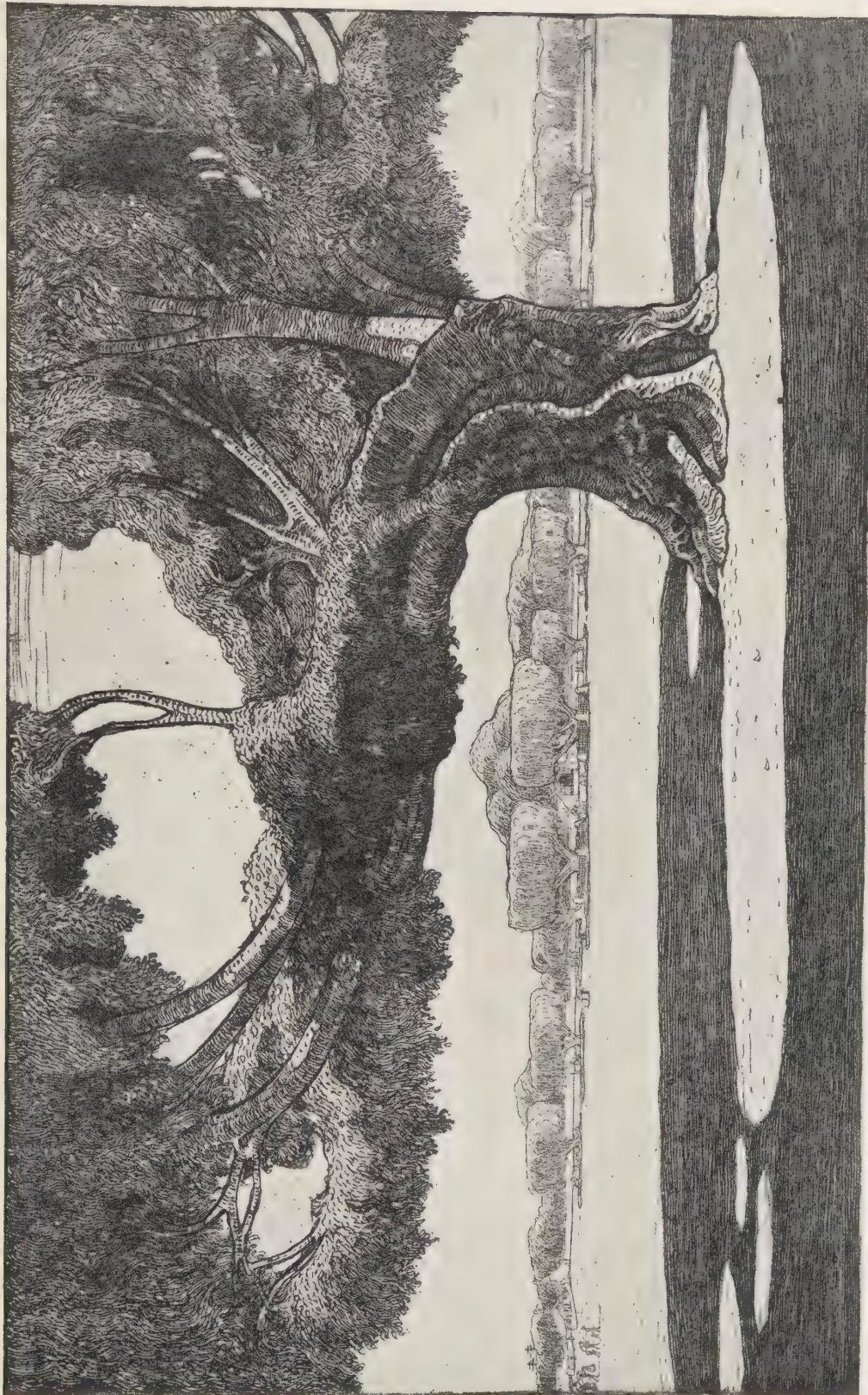
BY W. O. J. NIEUWENKAMP

Zuyder Zee. Here in readiness for him whenever the mood prompts an excursion, is a capacious houseboat built of steel from his own designs and containing the usual living apartments and a roomy studio. In the "Zwerver" ("Rover"), as he calls the boat, he roams from town to town. It was on one of these excursions that the *Falling Leaves, Amersfoort*, was executed.

Mr. Nieuwenkamp has however gone much farther afield than his native country in search of material. He has thrice visited the Dutch possessions in the East, and he is, we believe, the only Dutch artist who has studied and worked in these colonies during the past thirty years. On one of these visits he confined his studies almost entirely to the island of Java, where he executed the etching reproduced on page 239. The other visits have been devoted to the neighbouring islands of Bali and Lombok. He was in fact the first European to set foot in many parts of Bali, which was not completely subjugated by the Dutch until four or five years ago,

after some very fierce warfare. Both during this turmoil and afterwards, Mr. Nieuwenkamp journeyed through the length and breadth of the island, and the result has been a large collection of drawings, which have been utilised to illustrate a book on these two islands. Of Nieuwenkamp's technique as an etcher little need be said. He relies upon the needle alone to record his impressions on the copper, and the plate is as a rule left quite clean before printing. He uses fairly large plates, those now reproduced measuring two feet or more in their greatest dimensions.

BUDAPEST.—Among the seven hundred works which were assembled at the last exhibition of the Academy of Arts, it was difficult to recognize pictures of distinctive merit on account of the bad hanging. The general improvement which has taken place of late years in the arrangement of exhibitions on the Continent seems to have made no impression on the authorities, and instead of the exhibits being arranged in orderly, harmonious



“WARINGIN TREE IN THE SULTAN OF
JOGJAKARTA'S PARK, JAVA.” FROM AN
ETCHING BY W. O. J. NIEUWENKAMP

Studio-Talk



BUST

BY IMRE SIMAY

groups, they were huddled together with little reference to harmony of colour. In such a chaos it was difficult to pick out the good from the indifferent and bad.

Prominent among the landscapes were those by Maron Mednyansky (already known to the readers of *THE STUDIO*), who again showed himself a keen observer of nature. In Gyula Agghazy's bright and breezy landscapes of Lovrana on the Austrian Riviera, the colouring was an attractive feature; and another facile landscape painter is Sandor Nyilassy, in whose landscapes the lyric note is also prominent. Oscar Mendlik proved himself highly successful as a marine painter. Victor Agya's essays in tempera and pastel, mostly snow scenes, and some strong and animated studies in oil by Trigyes Miesz, should be named, as well as the excellent work shown by Margit Vesyi, a talented young girl artist. Cézár Herrer, Hugo Poll, Oedön Lechner, Pentelei-Molnar and Mme. Margit Molnar Veszy, are others who showed good work, and a word of praise must be given to the excellent pencil portrait drawings of Oscar Glatz. Among the por-

traitists, Gyula Glatter, the winner of the gold medal, was the most prominent.

Not much sculpture was exhibited, but some of it was excellent, as for instance a portrait-bust of a lady by Ede Telcs, Imre Simay's bronze bust of Bela III., King of Hungary (1174-96), (part of the model for a monument to be erected to that monarch's memory) and Edmond Moriet's work. Josef Rona's carved wood figures of *Joseph and Potiphar* showed that he understands the uses to which wood may be put in sculpture. He handles his material with dexterity, and gives life and tone to the hard substance. He has deservedly gained recognition for his work. A. S. L.

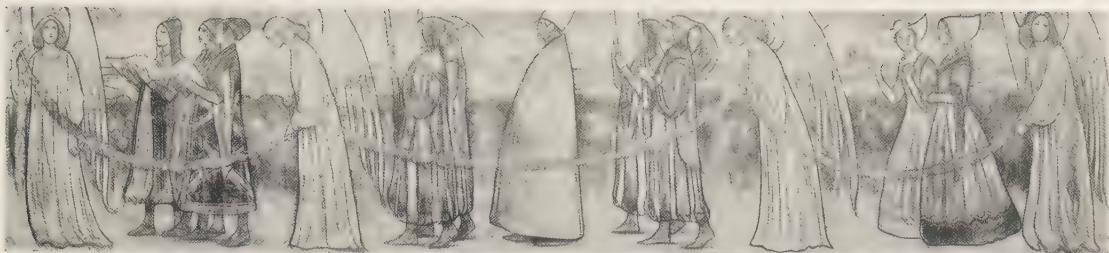
The two friezes and large mural painting reproduced on page 241, were executed by Aladár Körösföi for the Palace of Music in Budapest, and being done in fresco they have a special interest, since the medium



BUST

BY EDE TELCS

Studio-Talk



FRESCO FRIEZES IN THE NEW ACADEMY OF MUSIC, BUDAPEST

BY ALADÁR KÖRÖSFÖI

is one in which comparatively few artists work nowadays. The two friezes represent respectively ecclesiastical and secular music, the former aptly symbolized by a procession of choristers, and the latter by a Hungarian bridal procession of the

fourteenth century, in which the artist has sounded a more festive note. The idea which the artist has sought to embody in the friezes is extended and emphasized in the large painting which he has executed in the hall of the palace. Here a



FRESCO PAINTING IN THE NEW ACADEMY OF MUSIC, BUDAPEST

BY ALADÁR KÖRÖSFÖI

Studio-Talk

fountain, symbolizing the source of all the arts, sends forth a silvery stream of life-giving water, and right and left are the people who have been drawn thither—men and women, old and young—in search of refreshment for their souls. Observe how rhythmically the figures are disposed. Above is given a vision of Olympus with a choir of angels, and here again a gentle rhythmical movement runs through the painting. The attitudes and gestures of these figures are wholly in keeping with the venerable character of fresco.

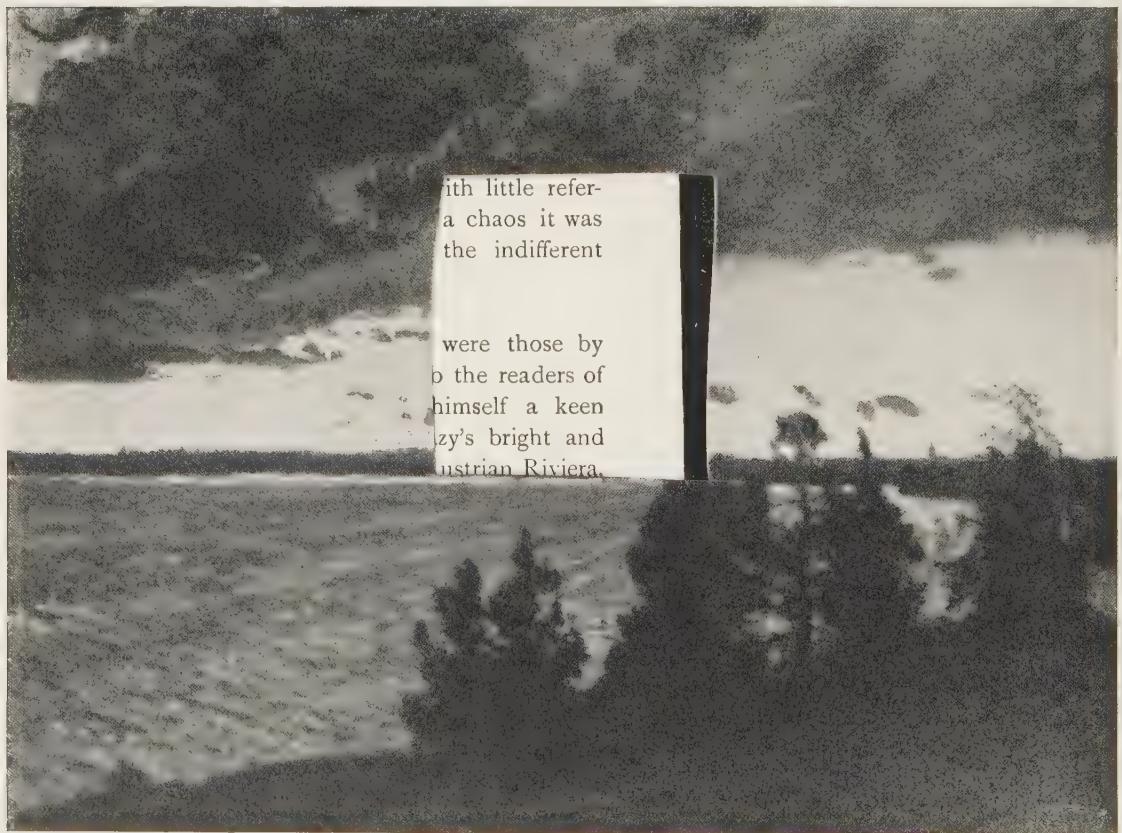
In regard to the technique followed by the artist in the execution of these paintings, a few words must suffice. The large painting was done section by section in pure fresco on a ground of marmoreous plaster; the rich ornamentation of the flowing mantle behind the central group was modelled in chalk on the fresh plaster, and when this was dry, gilded; and the representation of the flowing water was made more effective by thin lines of silver. The two friezes were similarly painted, only here each fresh section shortly after completion

was smoothed with a flat iron and treated with wax as soon as dry, this process producing a lustre akin to that of the Pompeian wall paintings. C. L.

STOCKHOLM.—Of the art exhibitions held in Stockholm during December, the poorest art-month of the year, only one is of sufficient importance to be mentioned here. In C. Hultberg's galleries Knut Borgh, G. Kallstenius and Mr. and Mrs. Lennart Nyblom showed the result of their recent work. They are all principally landscape painters, Mrs. Nyblom alone exhibiting a few portraits and genre-pictures.

Borgh makes a speciality of painting trees. He loves the slight, willowy birch trees of the early spring as well as the dark, stately old oaks. Sometimes the foliage makes a hard and dry impression, but in other pictures he gets in a soft, light-vibrating tone that makes them little poems.

Kallstenius is still developing both in style and



"THE THUNDER CLOUD"



"A SWEDISH LANDSCAPE"

BY GOTTFRID KALLSTENIUS

strength. He is, together with Liljefors and Karl Nordström, the most prominent painter of the Swedish coast; but the kind of landscape that he prefers to paint has not the severe beauty and grandeur of the pictures of rocks and sea, without a green spot, which both the just mentioned great masters have created. Kallstenius has chosen his motives in a part of Sweden where the coast is not so barren as in Bohuslän or the outer archipelago of Stockholm, the favourite places of Nordström and Liljefors. He likes to paint the strong and beautiful effect of the dark green firs and pine trees standing out against the deep blue sea. Also as a painter of snow Kallstenius is one of the very best in Sweden at the present day. His *Thunder Cloud*, reproduced opposite, is something new in his production, and gives an impressive moment in the life of nature. His manly and somewhat austere art is always winning new admirers. T. L.

TORONTO.—It has been said that the art of a nation must always develop along lines parallel with its customs, culture and ideals. Canada is a young country and a long way from possessing a national school of art, but it is exceedingly interesting and instructive to study the character of (so to speak) the mother of that school, as we may see it in such exhibitions as that of the Canadian Art Club; to watch the gradual strengthening of the parent thought by the reception of those impressions from nature which will one day form that offspring so indispensable to the regeneration and refinement of the world in which it lives and moves. The club is a young organisation, but it has already done much for the furtherance of art in Canada. It has enrolled within its ranks men who have achieved greatness abroad, and has been the means of their work being shown to their countrymen, in

Studio-Talk



"THE BROKEN FIELD"

BY HOMER WATSON

some cases for the first time for many years. It is thoroughly representative of all that is best and most progressive in present-day Canadian art.

spontaneity and their freshness and lightness of handling from the somewhat harsh mannerism of some of his other work, but throughout his whole

At the annual exhibition of the club recently held here and at Montreal, Mr. Horatio Walker showed perhaps the most impressive landscape of the exhibition in his *Oxen Drinking*, here reproduced. His *Evening, Île d'Orléans* revealed an exquisite treatment of moonlight, and the shadow tones were remarkable for their luminous depth. Mr. Homer Watson had a large but uneven exhibit. It was refreshing to turn to his two pictures, *The Ravine Farm* and *The Broken Field*, with their



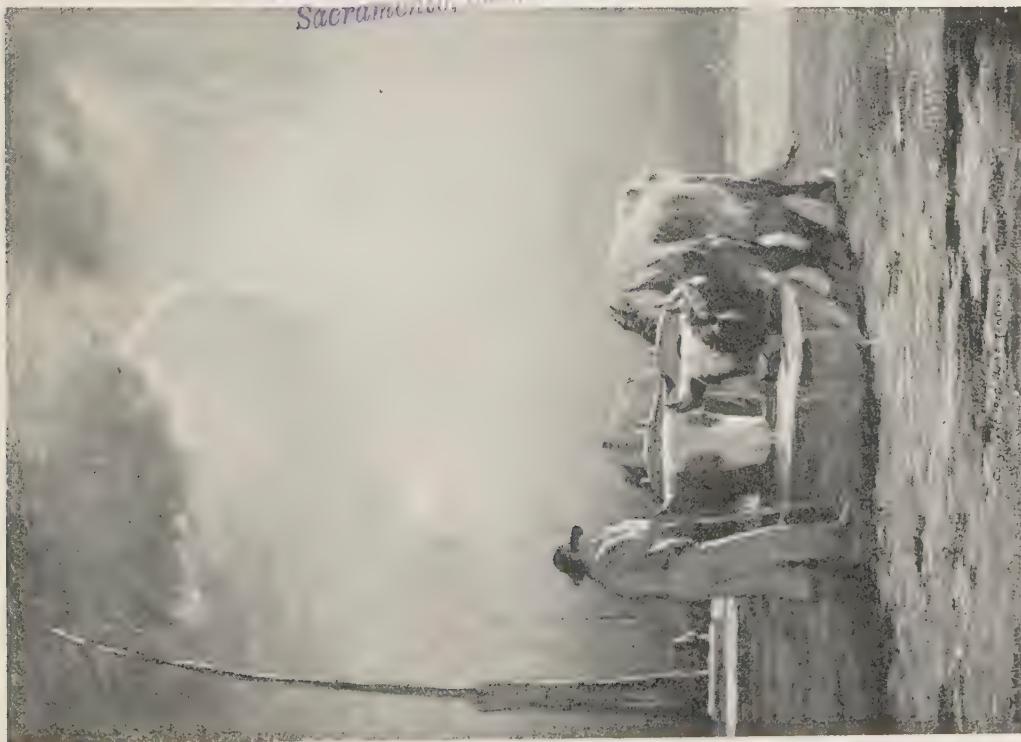
"THE HARVEST FIELD"

BY FRANKLIN BROWNELL



BY ARCHIBALD BROWNE

"THE VALLEY"



"OXEN DRINKING" BY HORATIO WALKER

(Copyright N.E. Mottross)

Studio-Talk

exhibit there was evidence of much earnestness and simplicity of purpose.

Mr. Archibald Browne's work was perhaps the one strong contrast to the virility and realism which the exhibition as a whole suggested. He plays much and most successfully in a minor key. In all his work there is much tenderness and sympathy for those of Nature's moods which best express the impulse of his own individuality. Mr. W. Edwin Atkinson showed ten pictures, and while throughout there was evidence of ability to grasp the essentials of his subject and apply directly and simply his individuality to their interpretation, there were two in which this ability was most marked—*The Golden Hour*, a group of trees against a golden sky, at once simple, direct and pleasing, and *Dutch Moonlight* (below), another note of simplicity and a successful one.

Mr. Clarence Gagnon's work is full of that artistic facility, that innate glow of pictorial expression, which the true artist can no more stem than

the bird can help singing. Occasionally this facility usurps the mastership, and the result is somewhat slight. The colour is always clear and fresh, and there is a spontaneity and optimistic truth which are of great use in an exhibition in which a somewhat positive realism predominates. Mr. Gagnon is perhaps better known up to the present by his etchings, which have received much deserved recognition on both sides of the Atlantic. Mr. J. W. Morrice might surely have been better represented. In all his work there is great facility and mastership of colour, but there is not that individualism and convincing power which one surely expects from his brush. His *Grand Canal* is a clever study full of fine colour values, and his snow pictures are adroit and have much quaint charm of subject and form. Mr. F. Brownell, of Ottawa, showed a very clever picture, *The Harvest Field* (p. 244), perhaps the finest colour scheme in the show. The sunlight and shadow are truly harmonised, the distance is well valued, and though perhaps one feels the desire for a simpler sky, yet the brooding passion of the storm is finely impressive.



"DUTCH MOONLIGHT"

BY W. E. ATKINSON

There were few portraits of figure pictures of any kind in the exhibition, landscape being at present the governing impulse of Canadian art endeavour. Mr. Brymner, the President of the Canadian Academy, showed a double portrait of two girls which had some measure of success, and Mr. Curtis Williamson's portrait of his father was perhaps the finest piece of craftsmanship the exhibition produced. The personal note was strong and resonant, the technique masterly, and the result showed plainly that sympathy with the sitter's individuality which alone can give absolute success to a portrait. Landscapes are also shown by Maurice Cullen, J. L. Graham, Edmund Morris, all of which expressed the prevailing spirit of directness and virility. The only sculpture shown was by Mr. Phimister Proctor. Our illustration of *The Challenge* on the opposite page is typical of the excellence of his work. In all the pieces there is a most convincing dignity and truth of line and form, and an artistically presented study of life in its graceful and powerful movements.

ERIC BROWN.



"THE CHALLENGE"
BY A. PHIMISTER PROCTOR
(Canadian Art Club Exhibition)

ART SCHOOL NOTES.

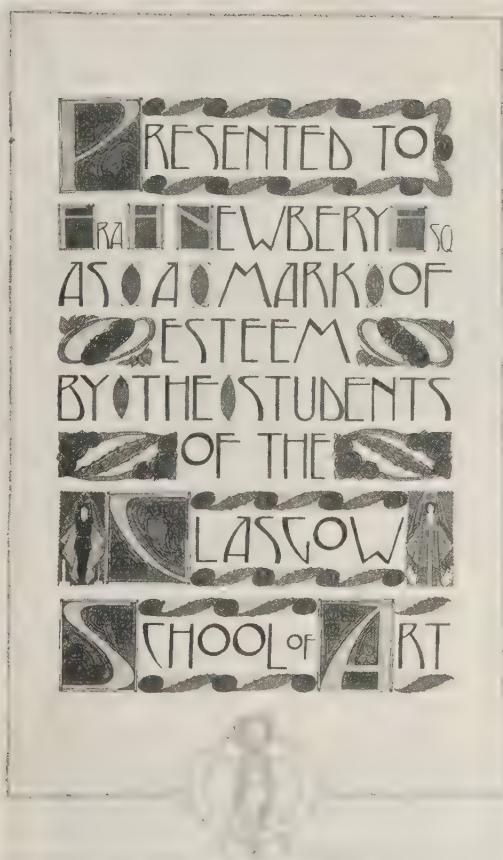
LONDON.—Although the gold medals and biennial scholarships are not given this year at the Royal Academy schools, the prize list that has just been issued is of considerable interest. The principal prize open to figure painters in an off-year like the present is, of course, that of £40 for the best design in tempera or water colour for the decoration of a portion of a public building. The subject chosen, *Bathers*, is capable of an infinite variety of treatment ranging from Michael Angelo's famous *Cartoon of Pisa* to the well-known English pastoral of Fred Walker. The subject for the Creswick Prize of £30, *Wild Flower Growth by a River Bank*, offers a fine chance to the painter of foregrounds; and for the cartoon prize few better motives can be imagined than *A Veiled Scated Figure suggestive of Silence*. The sculptors' prizes include one of £30 for the best model of a design in the round to be executed in the Academy during six days of November; a prize for a design in relief of *A Wall Drinking Fountain* containing figure and ornament; and another for a model of a medal or coin designed to commemorate the Federation of South Africa. The principal prize offered in the Architectural School is a travelling studentship

(England) of £60, tenable for one year, for a design for *A Loggia in a Public Garden with a Concert Room behind opening from it*. Eighteen silver medals and nearly four hundred pounds in money will be distributed among the successful students on the 10th of December. All the competing works must be sent in by the 5th of November.

Westminster School of Art claims some of the credit for the training of Mr. Alfred Buxton, the Gold Medallist in Sculpture at the Royal Academy Schools, whose admirable design in relief, *The Expulsion of Adam and Eve from Paradise*, was recently illustrated in THE STUDIO. Mr. Buxton joined

the Westminster School when a boy of fourteen, and worked there for several years under Mr. Bramwell before proceeding to the City Guilds Technical College (Finsbury), whence he passed into the Academy schools.

Mr. Percy V. Bradshaw, of the Press Art School, has secured the co-operation of the art editors of several important London journals, who have written for him advisory articles that should be of great value to the many pupils who are gaining instruction from Mr. Bradshaw's well-known correspondence courses for the study of black-and-white. In an interesting illustrated pamphlet on the aims of his school (which can be obtained by writing to 128, Drakefell Road, New Cross) Mr. Bradshaw quotes Phil May on the value of special instruction. "There are so many things," said Phil May, "that don't come by intuition, but have to be found out. You can find them out in two ways, by trying and failing, and then trying again—or by being told." The famous draughtsman recommended the "being told" method, and the art editors who are co operating with Mr. Bradshaw can certainly tell the student many useful things about the kind of drawings and designs that are suitable for various journals, and how and when to submit them. In these articles they also give invaluable advice concerning



PRESENTATION ADDRESS DESIGNED AND DRAWN BY
EDITH LOVELL ANDREWS
(Glasgow School of Art)

methods of reproduction and other technical matters that can only be supplied by specialists engaged in the production of journals in which illustration is an important feature.

Seventy years ago London possessed only one private art school worth considering, and to this school in Charlotte Street, Bloomsbury, directed by Mr. Henry Sass, went most of the boys and young men of the time who wished to prepare for the entrance examination of the Royal Academy schools. By chance a prospectus of Sass's school, issued in 1840, lately came into the hands of the writer of these notes, and some of its particulars may perhaps be of interest to art students of to-day. The morning classes, it is curious to note, were held from eight till ten, and the fee was twelve guineas a year, with an extra guinea a year for every hour's study after ten. Students who wished to become private pupils of Mr. Sass could enter into a five years' engagement for two hundred

guineas paid in advance, and the prospectus announces that "Six Persons wishing to form a Class to learn the Principles" could do so for a guinea an hour. What the principles were is not divulged, but there seems little doubt that Sass though a bad painter was a good teacher. Wilkie and Constable both recommended him, and so did Sir Thomas Lawrence, who himself arranged the casts in the antique room in Charlotte Street, which was designed on the lines of the Pantheon in Rome. And he was also recommended by Lawrence's successor in the Presidential office to a future President, for it was to Sass's school, by the advice of Sir Martin Archer Shee, that Millais went as a child of nine, to pass into the Academy school at ten—the youngest student on record at that school.

The exhibition of the Gilbert-Garret Sketch Club held last month in Great Ormond Street was fully up to the very creditable average of its recent predecessors. Mr. C. Ince in *Canvey* (No. 22) showed a charcoal landscape of great excellence. Other good landscapes in oil or water-colour were contributed by Mr. J. Heir, Mr. W. B. Rowe, and Mr. J. Barnard Davis. Figure painters were less in evidence than usual, but Mr. E. V. Pearce had two or three attractive studies in oil, and Mr. A. P. Monger's picture of an old woman at her fireside was careful and sincere, though unduly hard. Some spirited poster designs were exhibited by Mr. Jack May.

W. T. W.

G LASGOW.—In the revival of the art of lettering, which was practised with so much success in the Middle Ages, Glasgow has not been behindhand. At the School of Art many students devote themselves to the art. Amongst the more individualistic exponents stands Edith Lovell Andrews, a young student of the school, who was selected to write the address presented to the esteemed Principal, Mr. Francis H. Newbery, on the occasion of the recent celebrations connected with the inauguration of the extension. The whole design is delightfully simple, charmingly illuminated, and quite unique in style. Miss Andrews' method of lettering is somewhat daring. On a large scroll of vellum, on which there are over a hundred names, she does the brush work without previous pencilling, and with an unerring rapidity that is surprising. The artist is now engaged on the "printing" of a ballad, in a style and shape that will go to constitute it a remarkable book. J. T.

Reviews and Notices

REVIEWS AND NOTICES.

The Thoughts of the Emperor Marcus Aurelius Antoninus, translated by GEORGE LONG. Illustrated by W. RUSSELL FLINT. (London: The Medici Society.) Boards £2 12s. 6d. net, Limp Vellum, £3 3s. od.—Mr. Russell Flint's technique as a water-colour illustrator is often singularly happy, for he has a sense of the decorative values of colours. Perhaps his work is always more decorative in colour than in form. But there are points in his colour-schemes which we must take exception to, in regard to the particular character of the subject he has in hand. Those touches of pretty blue ribbon, for instance, in the picture *Certain Islands of the Happy*, are too reminiscent of "the ribbon department" for the austereities of the text of Marcus Aurelius. We are anxious, however, not to underrate Mr. Russell Flint's success. Design, drawing and colour in each plate deserve high praise, and the artist does not lack plenty of imagination. The illustrations are charming, but that is not quite what they should be, as the interpretation of these severe reflections. The make-up of the book, with its plain binding, fine paper, carefully mounted pictures, and particularly its clear and pleasant type, is both highly attractive and suitable.

The Evolution of Italian Sculpture. By LORD BALCARRES. (London: John Murray.) 21s. net.—Lord Balcarres has written a 'book of much interest, and made a painstaking attempt to connect a chain of influences determining the history of Italian sculpture. Besides the archaeological knowledge and appreciation of historical event which such research implies, there must be a susceptibility to many styles and catholic sympathy with ideals often opposed to each other. For the thread which the author seeks is the invisible quantity which one generation of artists receives, along with the craftsman's technical lore, from another. However such a book was treated it would be interesting, because the standpoint is so interesting. Carried out without ponderousness, for all its insight, it becomes a contribution of permanent value to the literature relating to Italian sculpture. The theory of evolution, whatever its ultimate fate, has been the stimulus to a fresh order of inquiry in every department of life, and in the history of the arts there is still much room for its application. Of course a measure of pure speculation must modify the historical aspect of this kind of work, since the sequence of works, as traced by the tendencies

expressed, must provide gaps which have to be bridged by dates, and the constant search for the cause of every effect is an oft-recurring temptation to guesswork.

Aquatint Engraving: A Chapter in the History of Book Illustration. By S. T. PRIDEAUX. (London: Duckworth & Co.) 15s. net. While line-engraving and etching, mezzotint and stipple, in fact, all the other methods of the copper-plate, have had their historians, till now the delicate process of aquatint has been treated with scant attention by the writers on prints. A casual reference, a portion of a chapter in a general work on engraving—at most a brief chapter—has had to suffice. Considering, then, how important a part was played by the aquatinted plate in the book-illustration of a century ago and earlier, there was ample room for a book that should tell us of the technique, the history, and the artistic use, of this charming medium, and guide us to the works that exemplify it. Miss Prideaux's book admirably fulfils this purpose. It is a monument of patient industry, and should prove invaluable to the collector of those innumerable books in which water-colour, in its development from the early "stained" or tinted drawing, was represented by the aquatints—generally hand-coloured, and rarely printed in more than two tints—of such notable exponents of the method as the Havells, the Daniells, the Alkens, Bluck, J. C. Stadler, F. C. Lewis, Jukes, Fielding and Clark. Miss Prideaux is so conscientiously generous with her bibliographical information that it may seem, perhaps, a little ungracious to wish that she had not confined herself to aquatint as found in the books of the period, but had traced it also through the important and separately-published plates of naval actions, sporting subjects, scenery and so on. This would have made the work more comprehensive in its survey of the subject, though it must perforce have considerably extended the volume, already of goodly proportions, unless, perhaps, the author had steeled herself to forego her interesting dalliance with the history of garden-culture and other matters not absolutely essential to the study of aquatint. For in Miss Prideaux's informing pages one may digress pleasantly into many curious byways, while one is learning how Le Prince, St. Non, Floding and Ploos Van Amstel were, about the middle of the 18th century, all severally discovering, more or less, the way of aquatint; how the colour-print developed from the early experiments of Seghers, Teyler and Le Blon to the charming accomplishment of Janinet, Descourtis and Debucourt; how Paul Sandby, in 1774,

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brought aquatint into England, and made it almost a new process by inventing the "spirit ground"; and how the astute Rudolph Ackermann nurtured the medium to an extraordinary popularity, and created an extensive industry in the colouring of the prints. Miss Prideaux has thus found a discursive way to make her subject interesting to more than collectors. The illustrations are well chosen, and add to the attractiveness of the volume.

Raphael. By ADOLF PAUL OPPÉ. (London: Methuen.) 12s. 6d. net.—That a new volume on the much exploited master of Urbino was needed can scarcely be claimed, but in the latest addition to the Classics of Art Series Mr. Oppé has gathered up into a convenient form the results of the labours of his predecessors in the same field, supplementing them in some cases with original criticism. He subjects all the more important works of Raphael to a close and searching examination, tracing in each the influences to which in his opinion the master was subject at the time of their production. It is in the chapters on Raphael at Rome, and especially those on the Madonnas and Transfiguration, that the writer best displays his thorough grip of what it was that won for their author the title of "the divine." Very interesting, too, are the essays on the Vatican frescoes and the portraits; but to the student the most valuable feature of the publication will probably be the list of Raphael's works, in which the degree of authority possessed by each picture is clearly distinguished.

Buried Herculaneum. By ETHEL ROSS BARKER. (London: A. & C. Black.) 7s. 6d. net.—It seems strange that while her sister city, Pompeii, has received very great attention at the hands of archæologists, Herculaneum should have been so neglected. The great solidity of the lava and tufa in which the city lies buried after repeated eruptions, rendered the work of excavation extremely difficult and dangerous. The history of the work which was done here from 1738 to the abandonment of the undertaking in 1766, with its tale of the shortsightedness and carelessness of some of those who were entrusted with the task, makes mournful reading. There seems to be some prospect of a recommencement of operations, when, no doubt, assisted by the knowledge gained at Pompeii, the work will be conducted with that scientific skill which alone can ensure a valuable harvest of treasure and historical information. With the very many excellent illustrations, the authoress's valuable *résumé* of what has been already done, the history of the papyri,

sculptures, etc., which have been discovered, and the useful bibliography and catalogues of sculptures and frescoes, the book forms the most complete record yet published of the discoveries at Herculaneum.

Constable's Sketches in Oils and Water Colours. (London: George Newnes.) 5s. net.—Sixty-six reproductions of sketches and studies—one in colour and the rest in black-and-white, but all alike mounted on stiff olive-green paper—a brief biographical sketch by Sir J. D. Linton, and an unsigned appreciation of Constable's art, represent the contents of this latest addition to Messrs. Newnes' "Great Artists" Series. The green mounting paper suits the coloured reproduction which forms the frontispiece admirably, but we think that very few of the black-and-white reproductions gain anything by being presented in this way. Be that as it may, the diversified selection of subjects will be welcomed by students of this wonderful master of landscape, the range of whose genius has even now, we are inclined to think, not been fully gauged.

An Art Student's Reminiscences of Paris in the Eighties. By SHIRLEY FOX, R.B.A. (London, Mills & Boon.) 10s. 6d. net.—The life of the art student, particularly in that Mecca of the art student, Paris, seems to those who are unfamiliar with studio life and the ways of the Quartier Latin to be invested with a certain glamour. Your true Bohemian is however rarely as "Bohemian" as he is painted, and so possibly to those to whom the word symbolises all that is gay and reckless, Mr. Shirley Fox's reminiscences may prove a little disappointing. But although the author has nothing very exciting or very wonderful to chronicle, and despite the fact that his time in Paris seems not in a way to have been more eventful than the humdrum career of even such an unromantic person as a city clerk, yet his record is by no means uninteresting, and there are plenty of amusing anecdotes about the men, many of whom have since achieved fame, with whom he worked side by side in Julian's Academy or in the Atelier Gérôme. One feels that nothing has been exaggerated or invented for the sake of effect, and though his first chapters are the least bit tedious—probably because the reader is not yet acquainted with and interested in the author—as one reads on the interest deepens, and Mr. Fox's account of his Paris days, and his reminiscences of the city at that period, make a volume that one puts down finally with regret. It is a book that is difficult to illustrate, and which, indeed, hardly calls for illustration; but Mr. John

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Cameron has done some drawings which give additional value to a work which hardly needed their aid.

The Architectural Association Sketch Book, 1909. Edited by GERALD C. HORSLEY, THEODORE FYFE, and W. CURTIS GREEN.—Of the seventy-four plates in this new volume of the Sketch Book, thirty-six are concerned with buildings in England and Scotland, and almost as many with Italian edifices, while the remaining few are distributed between Belgium, France, and Spain. On the title-page is reproduced a drawing done by Mr. C. E. Mallows in 1892, and representing a view of the street front of the Château de Blois, seen at a rather acute angle. Amongst the items of interest in the series of British subjects are nine plates by Mr. W. J. Jones relating to Ely House, Dover Street, London, a Georgian structure; six of Stokesay Castle, in Shropshire, by Mr. D. Robertson. In the Italian series we note as especially interesting an elevation and section to scale by Mr. Leslie Wilkinson of the fine organ case and gallery in the Hospital Church, Siena, designed by Baldassare Peruzzi, *circa* 1530; a drawing by Mr. Lionel Grace of the façade added in the 12th century to the basilican Church of S. Pietro, Toscanella, and three of the interior of Sta. Anastasia, Verona, a 13th-century structure with elaborate ceiling decoration added two centuries later. There is also a fine view of the interior of Burgos Cathedral from north transept by Mr. Wilkinson. The Sketch Book is issued to subscribers in four quarterly parts at one guinea per volume.

Deutsche Lande—Deutsche Maler. Von Dr. E. W. BREDT. (Leipzig: Theodor Thomas.) 10 mks. Landscape, though a late development in the history of painting, has from the Renaissance onwards become more and more independent. In Germany, with her wealth of pictorial motives, though some masters of the Dürer epoch had an eye for it in detail and totality, it was reserved to the end of the eighteenth century, or rather to the romantic period of the beginning of the nineteenth, to re-establish a real love for landscape. The influence of Turner, and later on the Barbizon school, has left traces, but German masters like Blecken, Kaspar Friedrich, and Waldmüller went straight to nature with open eyes and large souls, and through the activity of the groups in Karlsruhe, Worpswede and Dachau, and such men as Bracht and Leistikow, German landscape painting has maintained its own place. In this volume the numerous illustrations bear witness to the large number of capable artists who have

devoted themselves to landscape, but there is too much co-ordination and not enough prominence is given to superior talent. The letterpress, which is supplied by Dr. Bredt, assistant at the Leipzig Museum, is instructive and written with complete sympathy for the subject.

Windows: A Book about Stained and Painted Glass. By LEWIS F. DAY. 3rd ed., revised and enlarged. (London: B. T. Batsford.) 21s. net. —Since the first edition was published some twelve years ago, this book by Mr. Day has held its own amongst those which have appeared on the subject. The author dedicates the book to those who know nothing about stained glass as well as to those who know something and want to know more; and both these classes will find an abundance of matter to interest them in this new edition, which, besides being extensively revised by the author so as to include the results of further researches undertaken since the first edition appeared, has been considerably improved as regards the illustrations, all the old plates having been engraved afresh, and many entirely new ones added.

With the increasing recognition of lettering and illumination in the curricula of art schools, it is natural that books touching on this branch of craftsmanship should be forthcoming. Mr. Edward Johnston, whose handbook, *Writing and Illuminating, and Lettering*, is perhaps the best general text-book on the subject for English students, has recently brought out a working supplement to it, entitled *Manuscript and Inscription Letters* (John Hogg, 3s. 6d. net.), and consisting of 16 plates, which, forming as they do a complete scheme, serve admirably for use in classes. Mr. Percy Smith of the Camberwell and Putney Art Schools, has also issued a portfolio of 15 plates, published by Mr. Batsford under the title *Lettering and Writing* (3s. 6d. net.), which answers the same purpose, and in some respects we think is even better suited for an elementary class. In both of these publications the separate sheets, besides containing examples of lettering, give hints and directions which the novice will find invaluable. We should also draw attention to a little book, *Unterricht in ornamentaler Schrift* (published by the Imperial Printing Office, Vienna, at 4 marks), in which the author, Prof. Rudolf von Larisch, expounds his system of teaching this subject—a system based on sound principles. Prof. Larisch's methods have found wide acceptance in Germany, and we warmly commend his book to the notice of teachers of lettering in this country.

The Lay Figure

THE LAY FIGURE: ON THE RESPONSIBILITIES OF THE CRAFTSMAN.

"It occurs to me that in our discussions about the claims which the craftsman has to attention, and the chances which should be open to him professionally, we have not sufficiently taken into account the responsibilities which lie upon him as a worker in art," said the Art Critic. "He has responsibilities, has he not?"

"Of course he has," replied the Craftsman, "and the greatest of them all is the obligation to make the most of his artistic capacities, and to prove that, being a craftsman, he is worthy to be counted as an artist."

"Quite so! I am glad you recognise that," returned the Critic, "because it seems to me important. The craftsman has to prove his right to be counted as an artist. He is not necessarily one because he is a clever executant, or because he can turn out things neatly and daintily: he must have more than mere skill of hand to justify his position in the art world."

"I thought the argument was that the public did not allow him to have any position at all," broke in the Man with the Red Tie. "Have we not come to the conclusion that he is neglected by the public and snubbed by the art societies? What position does he hold?"

"Not the one that he has a right to expect, I am afraid," sighed the Craftsman; "but still one that has possibilities, and that carries obligations."

"Yes, indeed!" cried the Critic; "and it is only by the full acceptance of his obligations that he can hope to realise these possibilities. The craftsman in this country does not have his fair share of chances, I am quite prepared to admit; but that makes it doubly necessary for him to take the utmost advantage of every possible opportunity."

"But you cannot take advantage of what does not exist," objected the Man with the Red Tie. "You cannot make chances."

"I am not so sure about that," returned the Critic; "but, anyhow, you can often convert an unlikely opportunity into one that is productive of important results."

"You mean that the man who wants to get on must always be prepared to risk the discovery that what he took to be an opening is, after all, only a blind alley," said the Craftsman, "and that he must never be disheartened when he runs his head against a blank wall. There I agree with you; he must go on fighting, no matter what happens."

"But where is he to find these possible openings in this country?" asked the Man with the Red Tie.

"Well, there is one before him at this very moment," answered the Critic. "The greatest nation of artist-craftsmen in the world—the Japanese, I mean—are about to prove to us what they are capable of achieving. Will our craftsmen refuse to pit themselves against such competitors? Surely not, if they have any proper sense of their responsibilities."

"But suppose they suffer by comparison with the picked artists of Japan, how will that help them?" inquired the Man with the Red Tie.

"It will teach them, at all events, that they have still much to learn before they can hope to take their right position," said the Critic, "and if they have the right artistic sense it will show them why they have failed."

"And it will show them, too, how to make failure impossible on another occasion," commented the Craftsman. "Yes, the risk is worth taking."

"Of course it is," agreed the Critic; "we must never be afraid to measure ourselves against others. And, mind you, I believe that we can learn from the Japanese one of the greatest lessons of all—the impossibility of separating design from craftsmanship. The craftsman must be a designer if he is ever to hold fully the artist's rank."

"You mean that the designer must be able to execute what he designs?" asked the Craftsman.

"Certainly I do," replied the Critic. "So long as our craftsmen are divided into two classes—designers and workmen—we can never hope to excel in artistic craftsmanship. Invention and production must be united in the same individual if the highest result is to be attained. Here is, I feel, the greatest responsibility for the craftsman; he must know by actual experience, by the personal exercise of his own executive skill, whether the things he imagines can be realised, and he can only test the æsthetic value and artistic fitness of his design by seeing how he himself can carry it out. If he trusts the expression of his ideas to another man he enters upon a conflict between two types of temperament or between two types of ignorance; he, ignorant of craftsmanship, has to depend upon someone who is ignorant of design. How can the product of such an unhappy partnership be anything but a lifeless and unmeaning compromise? How can it ever be, in the best sense of the term, a work of art? Has it even a right to exist?"

THE LAY FIGURE.

Mr. Robert Anning Bell

M R. ROBERT ANNING BELL'S WORK AS A PAINTER. BY T. MARTIN WOOD.

WHEN Mr. Anning Bell exchanged the restrictions and embarrassments of design in coloured plaster or glass for the freedom of a liquid state of painting in oils, tempera, and water colours, his art itself won a freedom which, while still decorative, was perhaps in a sense new to modern decoration.

At the time that *outline* was in process of becoming nothing to the impressionists, it was almost an obsession with the decorative designers. An arbitrary line, like the leaded line in glass work, necessary nearly always to meet the conditions of applied design, was carried into oil and water-colour paintings as an indispensable convention. And when the subject was abstractly Gothic in inspiration this line seemed all the more inevitable. In Mr. Anning Bell's art, however, when it became pagan and a little more gay, this convention seemed to embarrass the freedom of movement of his figures, like stiff ecclesiastical robing, and

almost without his knowing it, though we watched it, his more pagan subjects slipped the *outline* altogether, becoming almost impressionistic—and here it is interesting to reflect that impressionism borders the realm of illusion, which is where imaginative art begins.

Viewed in the Gothic spirit, ideal realms are super-sensual and apart from us, while in a pagan mood there can be familiarities between gods and men, and frivolities without irreverence. Too light a touch were unworthy of clostral sentiments, and one can almost see in the leaded line a symbol of the restraint which the priesthood had imposed. The tendencies that to-day follow the Gothic revival are an outcome and not a reaction. Rigid lines are falling away, not being forced down, but surrendering as life itself moves religiously to freedom. We seem to see the happy maidens of Mr. Anning Bell's art issuing forth into the open, with their bows and arrows in their hands, pretending to be Amazons, but not belonging to the early world, having the reflection of altar lights in their eyes, and the restraint of those who have once followed in solemn proces-



"THE BATTLE OF FLOWERS"

(Diploma Drawing reproduced by permission of the Royal Society of Painters in Water-Colours)

XL. NO. 160.—JUNE, 1910.

BY ROBERT ANNING BELL, R.W.S.

Mr. Robert Anning Bell

sion behind an image of the Virgin. Almost by accident we get here in miniature the issues of the Italian Renaissance; and this is surely the gift of this age, its ability to revive in art remote experiences which have passed into its veins. In these days art is as a clear stream containing many reflections. It is the scholarship, not pedantic but instinctive, in Mr. Bell's art which makes it so interesting, that sort of scholarship, about the appearance of another time, in which nothing has remained to him but what has amused his imagination. Imaginative art is unsuccessful—indeed it is not imaginative, though it deal with imaginative subjects—if it does not create a place apart, an expression of the artist's inmost secret. If we are able to say that our own fancy is also at home there, and something of our own desires embodied, that is the only appreciation of any value to the artist. Without Mr. Anning Bell's paintings on the walls of the Old Water-Colour Society, we should miss, not only line and colour and beautiful arrangement, but a window through which we look to another place, not a pretentious place or sombre, but charming, suggesting a garden and woman as the loveliest flower in it, a quite unreal place, perhaps, yet one where the artist's real life is lived. The Lives of the Painters have often seemed to me superfluous writings while their art remains. Everyone has preferences among an artist's subjects, and we particularly like *Mockery*, because of its fantasy and unreality, gestures brought into the scheme of a pattern, the *motif* and history of those gestures made into the poetry of a title which is a sort of after-thought; a mockery which will not kill, accompanied by action and signs conveyed as musically as in a dance. And dance and design are seen to be closely connected if we analyse them, both having the mathematical structure of music—the structure which the unhappy artists,

like Dürer and Leonardo, both with the genius of science to embarrass their genius for art, attempted to explain, instead of going on with their work.

We must admire the titles of some of the artist's pictures, such as *The Banners*, with its simple invitation to the imagination. One sees nothing of the procession, only the figures looking on from the balcony and the floating banners. This is not a literary conception at all—though this is a *subject* picture—but an artistic one, in which the sensation of colour is imaginatively felt. Mr. Bell's pictures often seem to us impromptus. There is much to be said in favour of the impromptu in art, correction and revision often detracting from the interest of the final result, instead of enhancing it—destroying rather than building up. The best artists have always proceeded somewhat capriciously, respond-



"THE BANNERS" (WATER-COLOUR) BY ROBERT ANNING BELL, R.W.S.
(The property of G. G. Gribble, Esq.)



“THE GARDEN OF SWEET SOUND”
BY ROBERT ANNING BELL, R.W.S.

(National Gallery of British Art, Millbank,
Chantrey Bequest Purchase, 1906)



“THE GARDEN OF THE SLEEPING
BEAUTY.” BY ROBERT ANNING
BELL, R.W.S.

(The property of H. Silva, Esq.)



“THE SLEEPING BEAUTY”
BY ROBERT ANNING BELL, R.W.S.

(The property of Robert Corry, Esq.)

Mr. Robert Anning Bell

ing not only to other sources of inspiration but also to suggestions contained in the first lines with which they touch the paper. There is a sense in which a picture finishes itself.

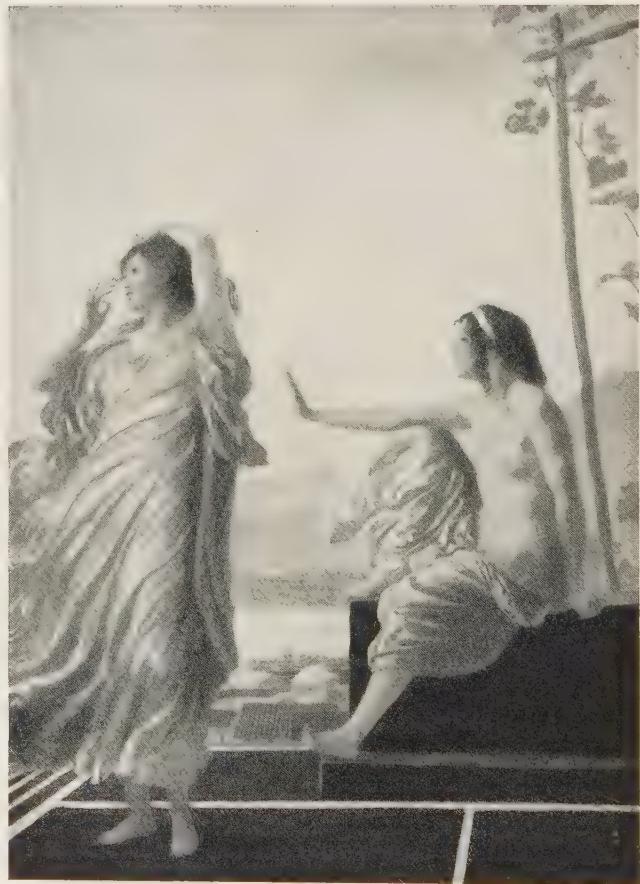
The Archers is a panel of great interest because it is so expressive of Mr. Bell's later mood, that of a romanticist trying to be classic. The interpretation of classical themes not in their own convention, the use of a classic *motif* by a mind that is distinctly a product of romantic influences, always gives us that unusual savour of remote, fantastic experiences that has made the work of Botticelli so acceptable to the present age. The romanticists at the beginning of the nineteenth century waged war upon the classic; we are as romantic as ever, but we regard the classic itself romantically. The feud round which so many words have been written is scarcely sustained. Pictures always reflect intellectual tendencies of the time, and this *entente* between the classic and romantic in art, the fusion of the two in pictures, shows us life as in a mirror and the fusion of old ideals which used to strive against each other.

Interesting art leads to digression, suggesting everything, while it may pretend to little. In Mr. Anning Bell's painting, *The Garden of Sweet Sound*, stress is laid upon the connection between design and music, which lovers of art affectionately trace. A garden of sweet scent — that would have been impossible in paint, for it is not *to* the senses but *through* them that the appeals of art are made. In the arts the two most spiritual senses, vision and hearing, leading direct into the soul, play into each other, so that there can be pictures painted to music, or music written to pictures — though we are not sure whether the latter has ever been properly done. Beardsley's famous illustration to the Third Ballade of Chopin, though it may not be your or my interpretation, is a real illustration to music, a fantasy born at least from the memory of sound. And the attitudes of the figures in Mr. Bell's picture become unattractive if by a mental effort we attempt to separate the arrangement of the design from the associations of music.

In chronicling an artist's record, his most interesting period is not always

identified with the moment of writing, but with Mr. Anning Bell's work it is so; it seems now on the threshold of its most expressive achievement. In paint he now seems to be finding more of the freedom and emotionalism that he used to show in illustrations for Keats and Shelley — an abandon, a forgetfulness of the model that gives play to intellectual feeling. Smaller panels, such as *Mockery*, and above all *The Archers*, perhaps contain most of this feeling, and are most anticipatory of a new chapter. At every point of his career the artist's talent has been noticeable for the continual sense of progression, and he is nearer now than ever to the field of expression and success in which an elaborate and difficultly acquired technique becomes instinctive.

The true artist goes his own way despite all expressions of opinion, but those interested in criticism of this work, or in tendencies that we think we discern, may wonder at our use of the ever-dangerous word "abandon," with its invitation in almost any art to clap-trap. Of art work,



"MOCKERY" (TEMPERA)

BY ROBERT ANNING BELL, R.W.S.



FROM A STUDY IN SANGUINE
BY ROBERT ANNING BELL, R.W.S.



“THE ARCHERS”

(*The property of W. H. Kendal, Esq.*)

BY ROBERT ANNING BELL, R.W.S.

even more than of life, it is true that *facilis est descensus Averni*, but it is also true of art work, even more than of life, that to reach anything of the heart's desire there must be less and less dependence upon externals and more and more trust in the inward vision; for the imaginative view is the temperamental one, that of eyes raised to see things in their own way—and none the less so, if unconsciously, since consciousness in such things is the embarrassing curse of the self-analytical, giving the mind a part it has to live up to, without enabling it to do so any better.

A respect in which Mr. Bell's work has been further perfecting itself in recent years is in the character of colour. In decorative pictures we see only too often the essential decorative *motif* obscured by a naturalism in the treatment of colour which is out of keeping. In his latest designs there has been more sympathy than ever between drawing and colour. Design, colour, touch, in the decorative picture, should all be part of one condition of mind, and in that relate to each other. This seems very obvious; but much of the satisfaction derived from Mr. Bell's designs is derived from the fulfilment of this requirement—one that is so rarely fulfilled in contemporary work. For few painters have cultivated the habit, in the absence of the instinct, of seeing outline and pattern of colour in unison.

Nothing in art perhaps wears the appearance of artificiality like a spurious naturalism transported to art which can never be natural, in the ordinary sense of the term. But because of this independence of Nature in the usual sense, it is the especial temptation of the decorative and imaginative artist to be superficial. The superficiality which supplants observation in that sort of bon-

bon work of which the bulk of “imaginative” paintings are but a larger edition, justifies the attitude of contempt to everything done away from Nature, still assumed by some schools, but growing rarer, as men begin to divine that the experiences of emotion and so of art cannot be limited. But the old academic attitude in regard to imaginative subjects, the constant and hopeless attempt to reconcile the luxuriance and extravagance of the imagination with the few studio properties at hand, cannot be justified so easily. The difficulties of this question have arisen through one type of artist trying to lay down laws for another type. The laying down of laws should be left to critics. Truth in the realms of fancy goes in dread of a danger far greater than facile generalisation; it is ever in danger of succumbing to the academic point of view through fear of asserting its independence of fact in its own dominion and in spite of the philistine who, having no familiarity with the coin of this realm, is ever confusing the market.

Since Mr. Anning Bell is always decorative in his art, we have written as if decorative and imaginative art were the same; and of course it is true that those things which escape actuality altogether can only be rendered in symbolism. His art will help one to think of symbolism in its wider sense, as embracing the greater realities which begin where a so-called realist would have exhausted his subject.

T. M. W.

The Curator of the National Art Gallery of New South Wales informs us that the picture called *The Castellan*, by the late E. J. Gregory, R.A., which was reproduced in our issue for November last, belongs to that gallery and not to the Adelaide Gallery.

Charcoal Drawings by Henri Harpignies

THE CHARCOAL DRAWINGS OF HENRI HARPIGNIES. BY HENRI FRANTZ.

ATTENTION has been drawn by a recent exhibition at Messrs. Obach's Galleries to an exceedingly interesting, and certainly the least known, side of M. Henri Harpignies' varied talent. I refer to his charcoal drawings, several of which are here reproduced by the kind permission of Messrs. Obach.

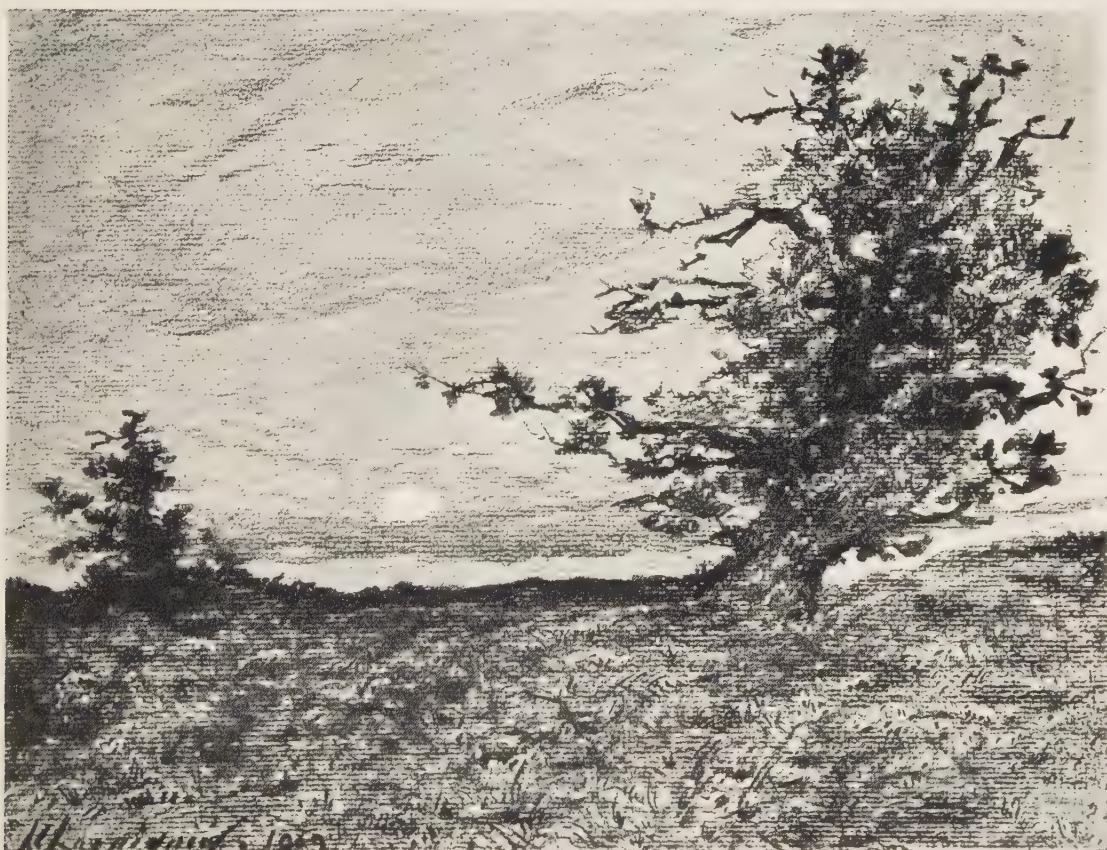
One may fairly say, without running any risk of being accused of exaggeration, that this distinguished artist is universally accorded an unrivalled reputation. No one would have the hardihood to deny that the stalwart veteran of the school of 1830, who, despite his ninety-one years, shows no signs of tiredness or failing strength, is the equal, or at any rate the worthy successor of masters like Corot, Millet, Rousseau, or Daubigny.

So we reckon Harpignies as being among the most celebrated of contemporary artists, and no one who makes any attempt to keep in touch with

the affairs of the art world of to-day can afford to ignore the pictures which the master exhibits year by year at the Salon des Artistes Français. There is something so pure, so unaffected, so healthy, in his work, his paintings are veritable poems, in which he sings of nature with so much truth, so much power, that it is impossible to remain indifferent to them—his beautiful landscapes seem, as it were, to engrave themselves upon our hearts and to arouse our emotions with singular and compelling power.

His water-colours also contribute in no small measure to the high reputation of the artist, executed as they are in accordance with the best traditions of the art—so liquid, so lightly and daintily drawn as they are, so pure in drawing and so transparent in colour. It is not, therefore, in the least surprising that in galleries and collections these water-colours of Harpignies compare favourably with and hold their own among the most famous works of this *genre*.

M. Harpignies' charcoal drawings are very much less known and as yet have not enjoyed the same popularity as his drawings in water-colour. The



"SUNSET"

(Reproduced with seven others by permission of Messrs. Obach & Co.)

BY HENRI HARPIGNIES

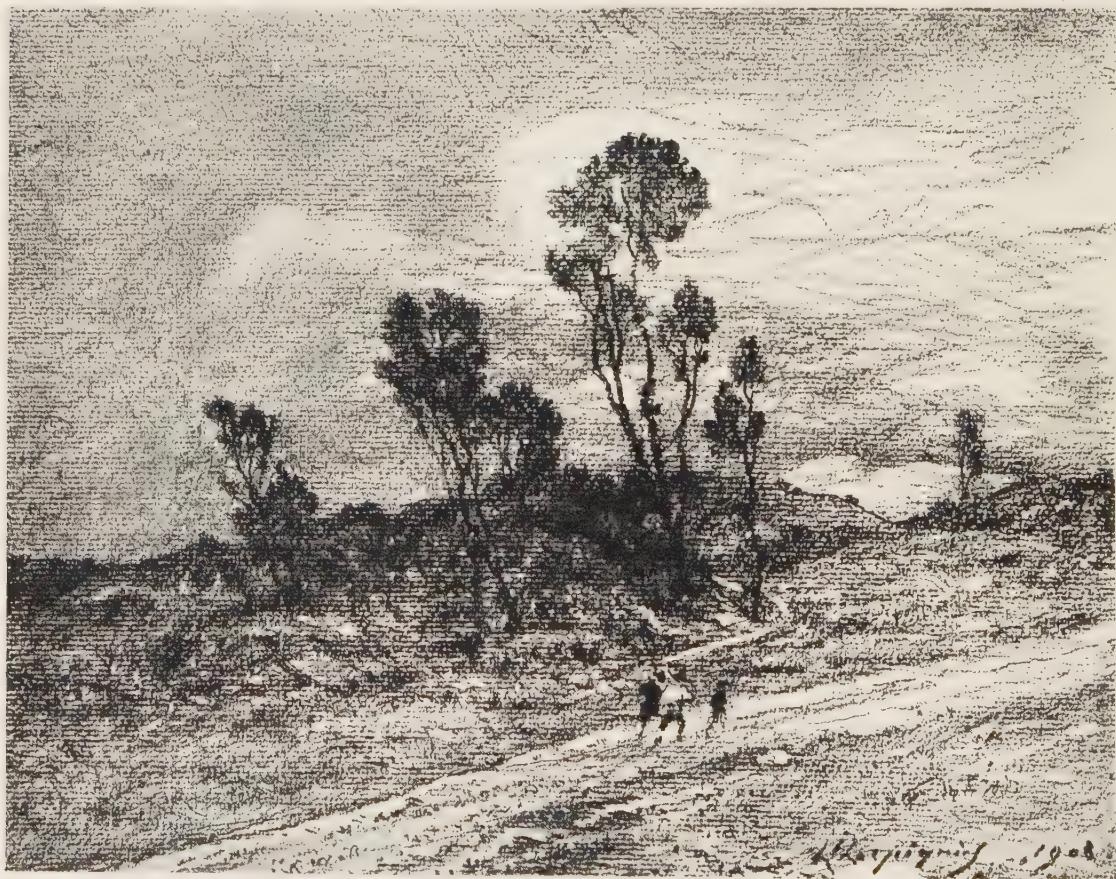
Charcoal Drawings by Henri Harpignies

reason for this is to be found in the fact that the artist has only quite recently commenced to work in this new medium. He has been always a prolific draughtsman and well versed in the art of suggesting colour through the medium of black-and-white, as will be seen by anyone who refers to an earlier volume of this magazine in which numerous examples of his drawings were reproduced (see *THE STUDIO* for April, 1898, Vol. xiii.). His lead-pencil drawings are especially charming, and we find the painter wonderfully skilful in depicting water, the sky, the massive architecture of trees and rocks, or the distant undulating line of the horizon in these little sketches. But up to a very recent date he had not worked at all in charcoal.

How is it that now he has come to take up this technique? No doubt he has felt in these last few years the desire to record more rapidly upon paper his visions of nature, and probably forsaking pencil or pen drawing—those delightful little sketches which the master used to like to

send, like visiting cards, to his intimate friends—he has been drawn irresistibly by the peculiar attractions which this, for him, new technique offers, its rapidity, and the wonderfully quick but at the same time eloquent results attainable.

Harpignies has also certainly been influenced by the charcoal drawings of M. Léon Lhermitte, himself another master of landscape painting in France, and who belongs also to the men of 1830, but is more particularly related in his art to Jean François Millet, while Harpignies, on the other hand, derives from Corot. There are great differences between the work of the two artists, for while M. Lhermitte depicts in nature not merely the landscape but also the life and labour of mankind, Harpignies, except on very rare occasions, is interested in pure landscape. This does not prevent him from admiring the charcoal drawings of his brother artist Lhermitte, though as a matter of fact the latter never offered him any advice upon the subject, and indeed it was not until the other day, while on a visit to M. Harpignies,

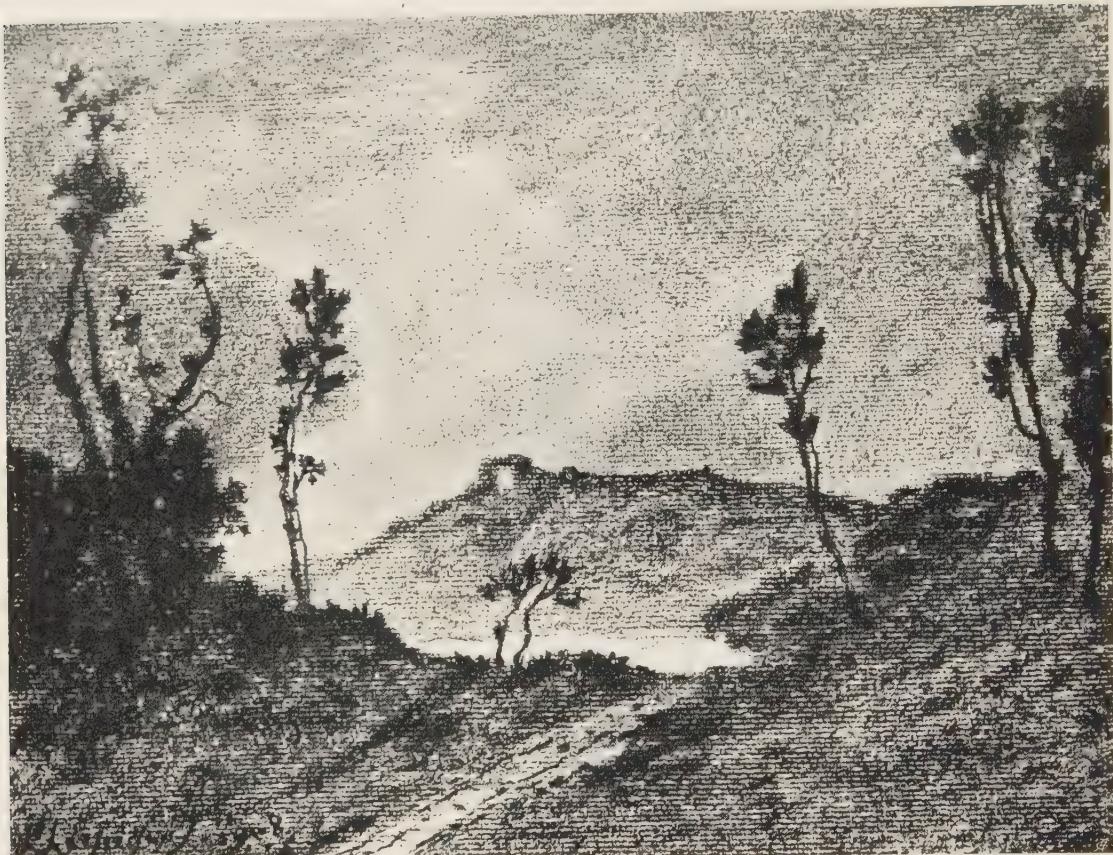


"THE COUNTRY ROAD"



"ENTRANCE TO THE WOOD AT ST. PRIVÉ"
BY HENRI HARPIGNIES

Charcoal Drawings by Henri Harpignies



"THE BORDERS OF THE RHÔNE"

FREE LIBRARY
Sacramento, California

BY HENRI HARPIGNIES

that M. Lhermitte heard from the lips of his old friend that he had taken up drawing in charcoal. "Je vais maintenant pouvoir faire comme vous," added the aged artist, with his customary irony and humour.

Charcoal as a medium has been used before with much success by other artists. Georges Michel, the earliest of these, for he was born in the second half of the eighteenth century, had fixed upon paper in delicate charcoal drawings impressions of the glades in the forest of Fontainebleau. Corot had used charcoal in drawings of trees with their foliage lightly stumped in on white paper. Rousseau had vigorously depicted in the same material silhouettes of his favourite oak-trees. Allongé made a speciality of this technique, and his works remain charming specimens of the *genre*.

M. Henri Harpignies spends several months each winter at Beaulieu, near Nice, and here the veteran artist loves to work all day in the open-air among the olive-trees. Here it was that formerly he used to execute so many of his water-colours, while now it pleases him to make with

strong, firm strokes his large charcoal sketches. Returning to the studio he finds in these a kind of repertoire or dictionary of *motifs* and impressions of scenery in the neighbourhood, and they enable him to work effectively in his studio, and there to execute pictures with the greatest fidelity to nature. His eye is so susceptible to all the colour effects in nature that he can see in these simple studies in black-and-white all the most subtle *nuances* of colour.

There is much pleasure and much profit to be gained in looking at these fine drawings, which speak so eloquently for themselves that there is no necessity to praise their charm and perfection, and as one looks at them one cannot help admiring the character of a man who at such an advanced age seeks still to learn—still to teach himself; and surely it is the more significant at a time when so many young men blossom forth as artists, and believe themselves to have probed, after a few months of work, all the intricacies and secrets of a *métier* which a Harpignies hardly thinks he has mastered after seventy years of toil!



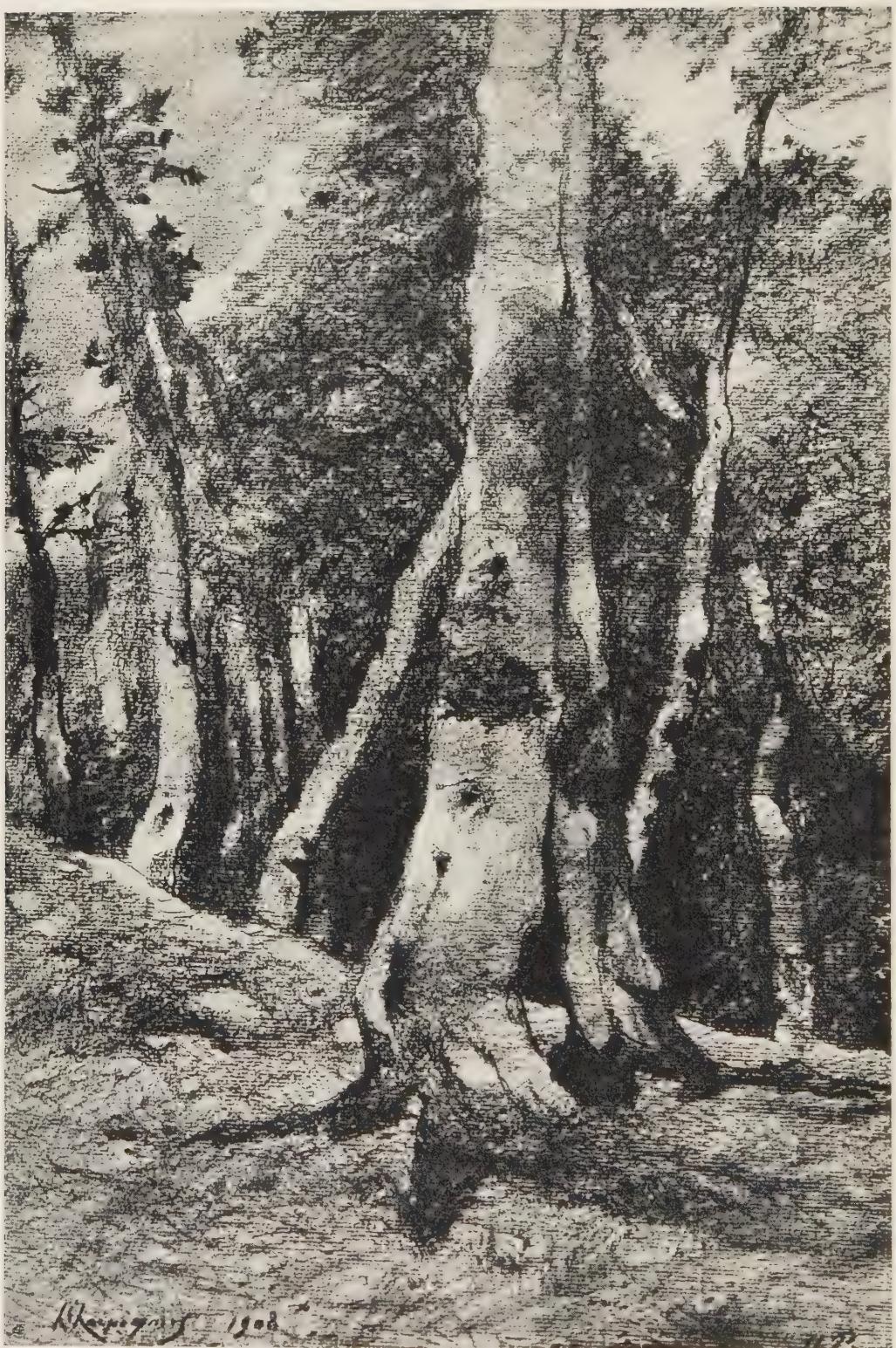
“THE LONELY FISHERMAN”
BY HENRI HARPIGNIES

“THE BANKS OF THE LOIRE,”
BY HENRI HARPIGNIES





“WINDY WEATHER”
BY HENRI HARPIGNIES



“TREE TRUNKS AT ST. PRIVÉ”
BY HENRI HARPIGNIES

The Société des Peintres et Sculpteurs

THE EXHIBITION OF THE SOCIÉTÉ DES PEINTRES ET SCULPTEURS IN PARIS.

THIS Society of painters and sculptors, formerly known as the Société Nouvelle, is to-day emphatically the most homogeneous and the strongest of all the numerous societies whose various exhibitions follow one after the other in the Paris galleries. There is in fact no group, with the exception of this one, that succeeds so amply, and which achieves the difficult feat of uniting no less than thirty artists who are *all* men of great talent. It is for this reason that we propose to single out the recent exhibition of this society for very special notice, and to deal with it in preference to others of a similar kind, for practically every work, and certainly every artist who exhibited, deserves to be carefully studied in detail.

M. Albert Besnard was represented this year by five pictures, no one of which it must be admitted was of quite the same importance as certain works

shown by the artist in preceding years—the portrait of Mme. Besnard or his *Féerie intime* for instance, both of which aroused a great deal of attention; nevertheless all the paintings shown here were exceedingly fine and of great warmth of tone and very beautiful in handling. The one that attracted my attention the most was entitled *Le premier Acte*, showing two ladies in evening dress in the semi-darkness of a box at the theatre. His other exhibits, *Une Adolescent*, *Electre*, *Une Italienne*, were in the same inimitable manner of this accomplished painter.

M. J. Blanche owes his high reputation to his charming portraits, but he is an artist of such varied and diverse talent, that not content to specialise in one branch of his art, he has in recent years been engaged in painting most interesting still-life pieces and interiors; but in such works as these he remains always the same remarkably fine colourist so well known to us. I singled out for particular comment his *Salon rose*, a canvas painted with surprising freedom of touch, and in



“ PANNEAU DÉCORATIF ”

BY ANDRÉ DAUCHEZ

The Société des Peintres et Sculpteurs

which the distinctive colouring and the charming composition could not fail to attract the attention of every one.

M. Charles Cottet is attracted by Brittany and by Venice in turn, and from one or other of these places he has already brought back pictures which rank among the finest productions of the present day. This year he has no large canvases such as he has been wont so often to exhibit. He showed some small easel pictures, certain of which nevertheless are quite up to the standard of his finest work. He seemed to me to be most happy in his *Moulin de Bretagne*, and his *Soleil Couchant*, while his *Pointe de Quillern*, his *Moulin sur la Côte* are in every way worthy to rank side by side with those important pieces upon which his reputation is based.

M. Dauchez has made giant strides in the last few years; his draughtsmanship has taken on a firmness and decisiveness quite remarkable, and no one is better qualified than he to penetrate into the recesses of the melancholy soul of the landscape of "la basse Bretagne." His decorative panel *Prairies bordées d'Arbres* was among the most imposing things in the exhibition, but I liked equally well his painting of a cloudy sky in the neighbourhood of Guivinic, his *Moulin à Lescontil*, his *Troupeau au Groasken*, and especially his picture of meadows by the banks of a river.

M. Henri Duhem is also gifted with perfect comprehension of the country in which he dwells, and he takes pleasure in depicting in paintings full of character, Flemish scenery, with its big canals, its churches enveloped in mist or surrounded by water. His *Berges de Canal*, and his *Abreuvoir* were among his most typical exhibits.

A portrait painter who has achieved great popularity and who is one of the most sought after and the most remarkable among painters of contemporary

womanhood, M. La Gandara, exhibited a female portrait executed with that subtleness and penetration that are so characteristic of his work. Besides portraits, the artist showed some charming drawings. He has previously done some little pictures in the Luxembourg Gardens, and his *Parc de Saint Cloud*, which he showed in the exhibition, was admirably successful in its grey harmonies.

M. Walter Gay is unanimously admitted to be our premier painter of interiors, and it is quite certain that he has brought this class of picture into fashion again, and our descendants will owe him a debt of gratitude for having preserved in paint the image of the most beautiful interiors of our day. The Château de Révillon has been made the most recent subject for his brush, and the two pictures he showed of this place were very remarkable. I should also mention his picture entitled *Japoneries*, purchased by the State, and which we reproduce among our illustrations.



"LE SALON ROSE"

BY J. E. BLANCHE



"JAPONERIES." BY WALTER GAY

The Société des Peintres et Sculpteurs

M. Griveau was represented this year by a very large number of works, among which I noted particularly the *Château de Combourg* in spring time. M. Griveau is a most conscientious artist, and though perhaps not quite in the very front rank, he is emphatically one who has held his place here in the exhibition most worthily.

M. Le Sidaner remains always upon his own high plane in his picture *Fenêtre rose*, his *Pavilion*, his *Maison au Bord de l'eau*, and his *Lavoir*, but the same praise cannot be bestowed upon M. Henri Martin, an artist of very great talent, who, however, did not seem to have given of his best to the exhibition.

The pictures of M. René Ménard are always a source of pure joy for the spectator ; the least of his paintings impels our admiration by the beauty of its conception, the nobility of its sentiment, and the great charm of its colour. After a sojourn during the summer in Normandy, M. Ménard has returned with a superb sunset picture of the cliffs, which must be accounted a veritable masterpiece. His three pastels, and his *Berger*s in particular, deserve especial notice.

Mr. J. W. Morrice, whom we shall soon see again in the Société Nationale des Beaux-Arts, is a Canadian artist, who came not long ago from Montreal to settle in Paris, and his work has been referred to in these pages in connection with the exhibitions of the Canadian Arts Club. He is of course not one of the original members of the Société Nouvelle ; but this new recruit is not by any means the least interesting among the most characteristic painters of this group, and his *Vue de Bretagne* and his picture of Venice attracted attention by reason of their striking colouring, even in an exhibition where this is a distinctive feature of even the least of the works shown.

M. R. Prinet showed several interiors of most charming sentiment, but he also proved that he can be at times an excellent *plein-airiste*, as his water-colour *La Plage*, a very good piece of work, amply testified.

The surprise of the exhibition for me was the work of M. Raoul Ulmann. This artist showed eleven pictures, all of which pleased me greatly. It seems to me that the artist has set his palette with the silvery tones of Ruysdael and Van Goyen.



"LE MOULIN



"LE PREMIER ACTE"
BY ALBERT BESNARD

The Société des Peintres et Sculpteurs



"BELLE JOURNÉE"

Swans in a Garden

BY GASTON LA TOUCHE

In particular I must mention *Le Bateau de Hollande*, his mill at Damme, his *Accalmie sur le Canal*, his *Vue de Dordrecht*, all of which charmed one by their exquisite setting. There is no doubt that M. Ulmann is to-day one of our leading landscape painters. The variety of this artist's work is not the least of his merits; he does not slavishly fetter himself to any formula, but depicts with the greatest fidelity the varied characteristics of Dutch landscape just as the subject appeals to him.

M. Rodin, the distinguished president of the society, was represented by six works. His bust of M. Alphonse Legros, whose fine strong head is depicted as leaning pensively forward, shows all the fine qualities of execution of the sculptor's best work. This work was immediately acquired by the State, and will represent this great artist this summer at the Brussels International Exhibition. The beautiful, rather reddish, patina of this piece, is particularly worthy of notice.

The bust of the Duc de Rohan was another piece of sure technique and great fidelity to the model. This work was shown in the plaster and has not yet received its definite form. Another plaster was the bust of Mr. Thomas Ryan, and two little pieces in marble, too modestly catalogued as "studies" completed M. Rodin's contribution.

M. Gaston Schnegg was represented by two excellent statuettes in bronze, and M. Lucien

Schnegg by two marbles. Mlle. Jane Poupelet, who recently joined the group, gained for herself in the exhibition a place in the fore front. She endues her work, two pieces of which she showed, with a kind of antique elegance, to which is added exceeding dexterity of handling.

Nothing could have been more full of life than the little statuettes of Prince Paul Troubetzkoi, always so appreciated by the discerning members of the public. I must mention the portrait of the Grand Duke Paul, the portraits of M. Errazuriz and of his daughter, and that of Professor Pozzi. In the sculpture section also there was an excellent bust of the charming landscape painter, Billotte, by M. Albert Despian, and a bust in marble by M. Eugène Lagare.

H. F.

At a General Meeting of the Royal British Colonial Society of Artists, held on April 4th, Mr. Holman Hunt, O.M., and Sir Henry Cunynghame, K.C.B., were elected hon. members of the Society. Messrs. Ernest George, P.R.I.B.A., A.R.A., H. C. Corlette, F.R.I.B.A., E. R. Hughes, R.W.S., A. K. Brown, R.S.A., Edgar Bundy, R.I., T. Austen Brown, A.R.S.A., and J. H. Lorimer, R.S.A., A.R.W.S., were elected Members; and Messrs. W. H. Y. Titcomb, J. Shaw Crompton, R.I., B. Eastlake Leader, and St. George Hare, R.I., were made Associates.

Sir Hubert von Herkomer's Lithographs

SIR HUBERT VON HERKOMER'S LITHOGRAPHS.

A DEBT of gratitude is always due to the artist who can invent a new mode of expression or improve upon one already in use. The addition he makes to the common stock of artistic knowledge may be in itself of striking importance, or it may be merely a suggestion, opening up possibilities which other men can develop; but either way it is to be welcomed as something which marks a step forward, and by which fresh influences can be brought to bear upon the activity of the art world. Such a welcome is certainly to be given to the remarkable results which have been attained by Sir Hubert von Herkomer, after some twelve months spent in investigating the capabilities of the art of lithography, for he has not only produced a quantity of work which, if judged solely on its merits, has a quite indisputable value, but he has also pointed the way in which this fascinating, but comparatively neglected, black-and-white art can be raised to a far more honourable and responsible position than it has hitherto been allowed to occupy.

It is characteristic of him as an art worker, that

in examining the properties of a medium which is new to him, he should strive always to discover fresh ways of developing it along legitimate lines, and it is not less characteristic of him to set before other workers the conclusions at which he has arrived, and to submit these conclusions, without any concealment of his methods, to the judgment of his fellow artists. Therefore it is not in any way surprising that his lithographs should be distinguished by eminently personal qualities of intention and achievement, or that he should have already published a detailed explanation of the various working processes by which these qualities have been secured. This explanation he has put into the form of a lecture, describing fully his methods step by step, and accounting completely for the technical and mechanical devices he has employed. The whole matter is so plainly stated in this lecture, that no one who has had any experience of even the rudiments of lithographic work could fail to understand his meaning, or could be under any misapprehension about the reasons for the evident difference between his lithographs and those which so far have been produced by other artists.

Fundamentally, this difference is due to a conviction of his own that the scope of lithography



"LES BERGERS"

(See preceding article)

BY RENÉ MÉNARD

Sir Hubert von Herkomer's Lithographs

has been needlessly limited by the conventional acceptance of the art as merely a form of auto-graphic chalk drawing—as a convenient process by which both slight sketches and elaborate drawings in chalk can be reproduced and printed. To escape this limitation, and to contrive a way in which it could be removed, he brought to bear upon his first experiments with lithography the knowledge he possessed of mezzotint engraving, and by the light of this knowledge he quickly evolved a method which enabled him to get, in working upon stone, results closely akin to mezzotint, but distinguished by even greater subtleties of effect than are ordinarily within the mezzotint engraver's reach. To the perfecting of this method he has devoted several months of strenuous labour,

he has tested it assiduously, and with the most serious consideration of its possible defects, and he has delayed publishing his conclusions about it until he had satisfied himself that their correctness could be guaranteed by actual demonstration and definite achievement.

The first essential of his method is that the work should be done directly upon the stone; it does not permit the use of transfer paper, because a drawing made upon paper could not be carried to completion by the processes he employs and then be transferred to the stone. At the outset the stone is granulated by being delicately ground with very finely sifted sand, and is given a grain much smaller than has hitherto been customary in lithographic work—though, it may be noted, this granulation can be varied by subsequent grinding here and there with coarser sand if the stone is being prepared for a subject which requires in some parts a larger grain than in others. Then the stone is blacked all over with an ink made, in the usual manner for lithographic work, by grinding together parings of lithographic chalk and a proportionate amount of Russian tallow. This ink, however, is not smeared or rubbed on with a stump or leather—the way in which it has been usually applied—but is dabbed on firmly with a stiff hog-hair brush so as to force it well into the granulation of the stone, and to make it lie on both the depressions and the projections of the grain.

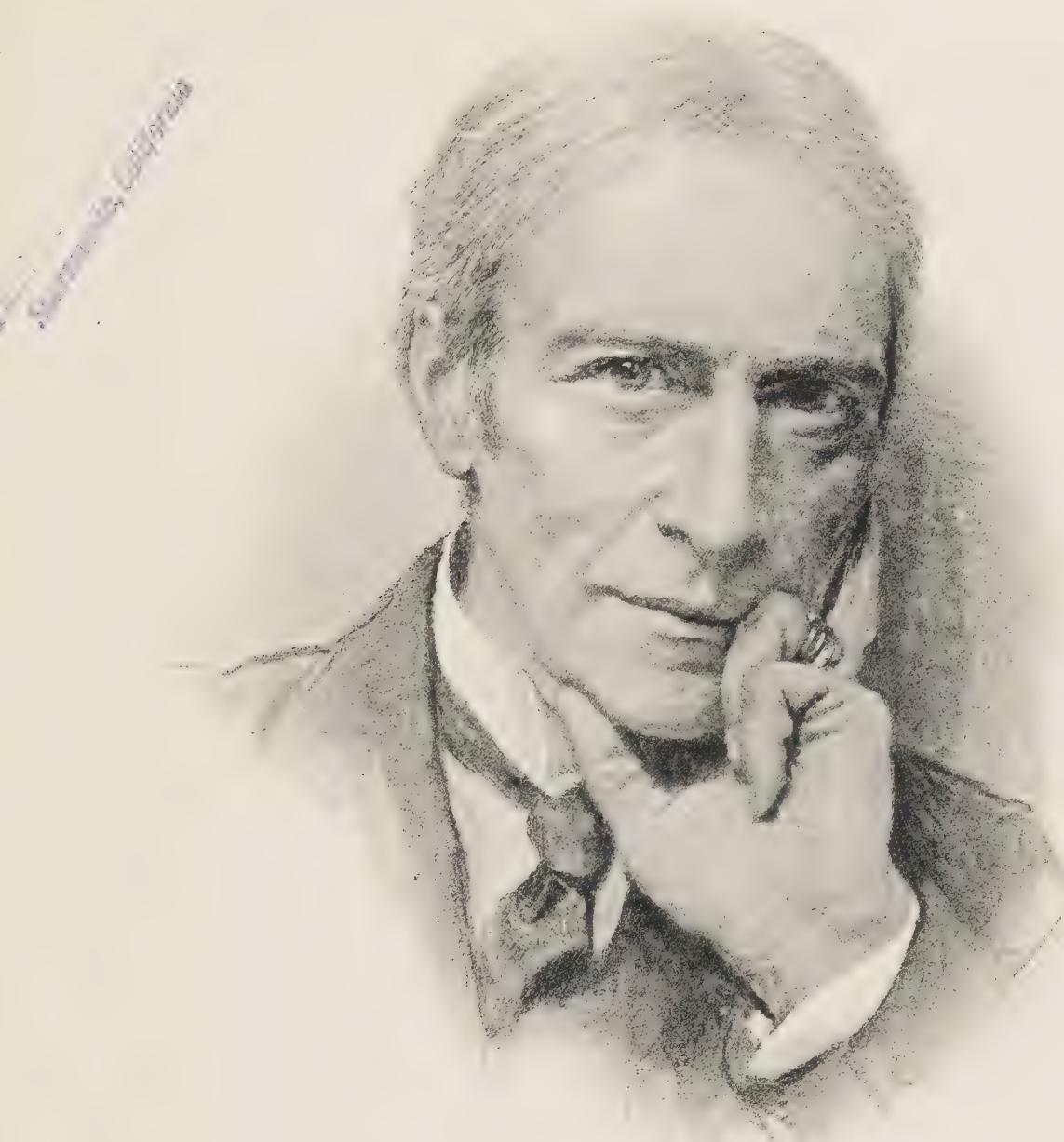
There is a particular necessity for care in laying this black ground, because it is by scraping away the ink that Sir Hubert obtains all the tone effects that are required in the picture he is producing. Just as mezzotinters scrape away the tooth on the copper plate, so he removes the ground to a greater or less extent according to the degree of tone he desires to express—the more, of course, the amount of



"LE PARC"

(See preceding article)

BY A. DE LA GANDARA



SELF-PORTRAIT. FROM A LITHOGRAPH
BY SIR HUBERT VON HERKOMER, R.A.

Sir Hubert von Herkomer's Lithographs

scraping the lighter will be the resulting tone—and it is obvious that unless the ground is full and rich in quality to start with, any wide range of gradation in the subsequent work cannot be ensured. It is for this reason, too, that the ink must be dabbed so firmly into the granulation of the stone; if it were simply smeared over the surface it would lie only on the projections of the grain and would be almost immediately removed by the action of the scraper, but by being driven into the depressions of the grain it remains through even prolonged scraping and lends itself to the expression of an infinitely great variety of tones.

For securing the full modulation of tones from absolute black to pure white Sir Hubert usually employs, in addition to the scraper, a pen and a sharply pointed tool. The scraper is used for the broader and simpler tone effects, but for the more subtle tones, and where small and delicate modelings have to be realised, he finds the pen of the greatest possible value. It will scrape away the ink in exquisitely fine lines, and it is so flexible and so completely under control, that it can be applied with certainty in the most intricate and difficult passages of a minutely finished picture. The pointed tool is necessary for the occasional picking out of white dots in a tone which might print too opaquely and seem, if it were unrelieved, to be lacking in the right degree of luminosity.

When the scraping is finished and the picture on the stone has been fully developed, it is etched in the customary manner with a mixture of nitric and hydrochloric acids in an emulsion of gum arabic, though, it must be noted, a stone treated by Sir Hubert's method needs to be etched more strongly than those worked on in the ordinary way. In the subsequent processes of rolling up, inking, and printing, he follows the usual course of lithographic work, except that he requires from his printer a definite sense of artistic responsibility and an educated appreciation of the special qualities of the work to be dealt with. Lithographs with such unusual characteristics could hardly be printed satisfactorily by the merely mechanical operation of the press, and intelligent observation of the stone while impressions are being taken from it is indispensable.

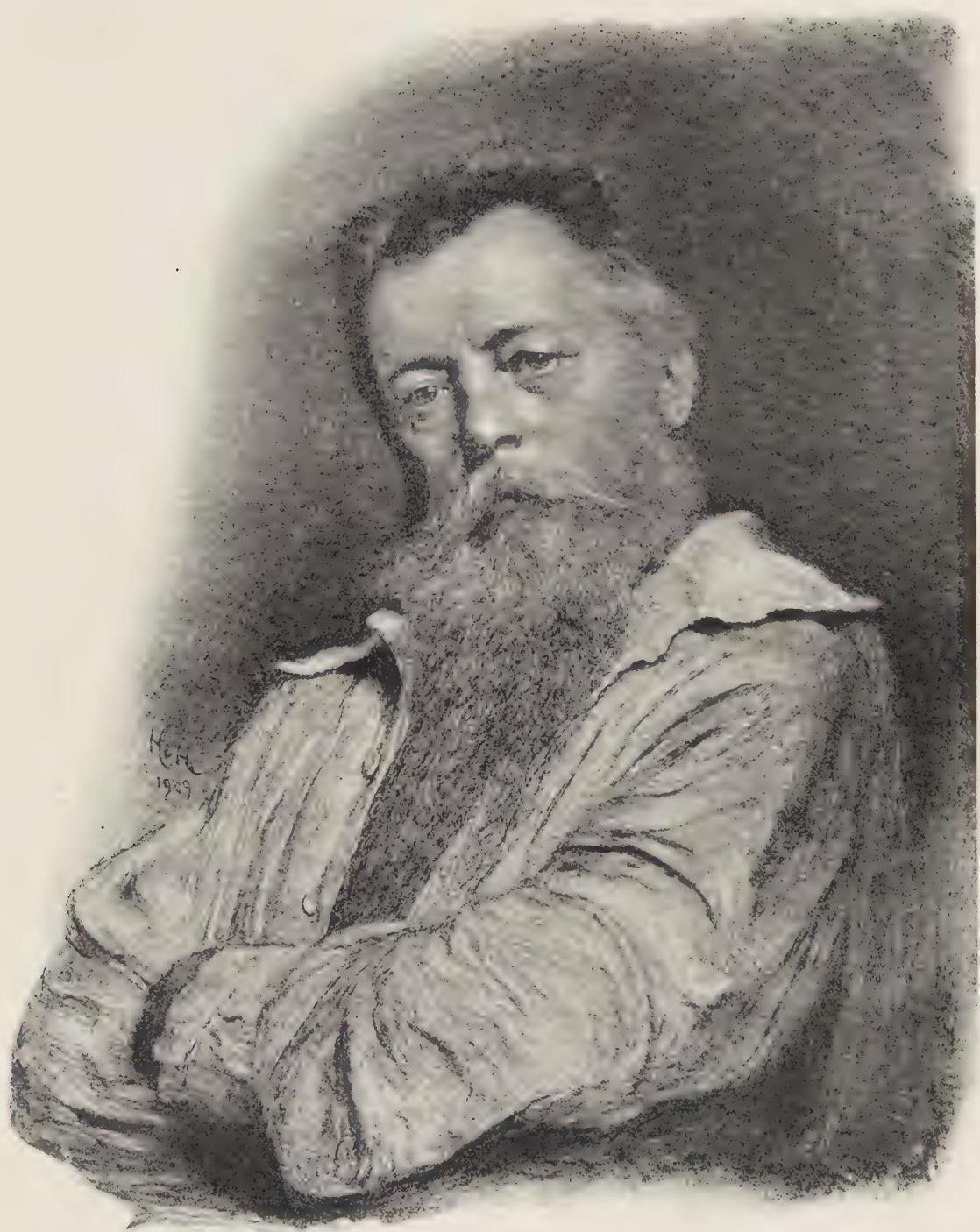
However, there is one other matter in which he has departed from precedent. Lithographers have been accustomed to re-sensitize a stone which has been worked upon and printed from, and to make, when required, corrections in the original drawing, though their recourse to this device has been only occasional. But Sir Hubert uses this re-sensitizing

as a regular thing in his method of working. It enables him to prove his lithographs stage by stage in the same way that an etcher tests the different states of a plate, and it gives him opportunities of carrying his work to the highest pitch of completeness. A stone can be re-sensitized three or four times, if necessary, and fresh work can be done upon it with chalk at each stage, but twice is, as a rule, sufficient. By over-use of this convenient device the drawing upon the stone runs some risk of injury because the pyrolygneous acid, which is the chief agent in the re-sensitizing process, has a mordant action on the stone and to some extent eats away the portions of it which are not covered with ink. It sharpens the grain and consequently increases the definiteness of the drawing, so the possibility of losing certain subtleties in the work has always to be guarded against.

Obviously, in this lithographic method the quality of the stone used is a matter of considerable importance. The softer yellow stones are not to be trusted, as they have inequalities of texture and at times other defects which may annoyingly interfere with the artist's intentions; and in a less degree, but still quite appreciably, the same objections apply to even the harder yellow stones. The best of all is the blue stone, which is exceedingly hard and close in grain and is generally freer from dangerous blemishes. The colour may, perhaps, be a little disconcerting at first to the artist who is seeking to estimate exactly the relation between very delicate tones, but this is a difficulty which he will be able to overcome with comparatively brief experience, and the gain to him of having a really dependable surface for the various processes of his work is not to be disputed.

But with the right materials and a sufficiency of intelligence and patient application, admirable results are within the reach of any artist who will take the trouble to study the principles of this mode of lithographic working. Sir Hubert has proved by example that these results are entirely possible, and he shows by precept how they can be arrived at; there are no secrets in his method, no tricks of mechanism, and no devices which any purist could quarrel with as not legitimate. His work is all pure lithography, and is wholly sincere in its respect for the traditions of the art. What he has done is to point the way convincingly in which artists can develop a graphic art that lends itself most admirably to a wide variety of purposes; and he has established by his own work a standard of practice against which they can measure their performances.

A. L. B.



"A GERMAN LITHOGRAPHER." FROM
A LITHOGRAPH BY SIR HUBERT VON
HERKOMER, R.A.



"GOING TO CHURCH." FROM A LITHOGRAPH
BY SIR HUBERT VON HERKOMER, R.A.

Lady Waterford's Drawings

THE DRAWINGS OF LADY WATERFORD. BY MRS. STEUART ERSKINE.

THE late Louisa, Marchioness of Waterford, a collection of whose water-colours was exhibited last month at the residence of Countess Brownlow in Carlton House Terrace, occupies a unique position amongst amateur artists. Gifted far above the average, qualified by her imaginative powers, her fine sense of composition and her eye for colour, to occupy a high position among contemporary artists, she yet lacked the training which would have entitled her to such a claim. She herself was very far from putting it forward; she recognised the difference which must always exist between the work of amateur and artist, and protested strongly against any comparison being made.

It was in this, as in many other things, that she showed her strength. She was essentially modest about her work, and although she devoted the greater part of her life to her favourite pursuit, she was always keenly alive to her shortcomings.

"I went to the Grosvenor (gallery) yesterday," she writes in 1879, "I was curious to see how my drawings looked. I can only say these exhibitions are the best levellers I know; one has no more illusions about oneself and no flatterers are of avail. I see myself just an amateur and no more, not altogether bad, but not good, no, not good at all; and it is the same with all amateurs—there is the difference."

So much for her own opinion of her technique. With regard to the intention of her work, she takes higher ground.

She admits that "she

had made an attempt in the right direction," and here we touch on the secret spring of her ambition



LOUISA, MARCHIONESS OF WATERFORD



"ROW OF CHILDREN" (FROM SCRAP BOOK)

BY LOUISA, MARCHIONESS OF WATERFORD

Lady Waterford's Drawings



“CHILDREN WITH BRANCHES” BY LOUISA, MARCHIONESS OF WATERFORD

and on the inspiration of her genius. If she knew and lamented her limitations in one direction, in the other her ambitions were without limit. She worked in the highest fields of art; her conceptions were large, her mind travelled often and freely in the company of great thoughts. Life, death, immortality, fame, time, joy, and sorrow, all such themes occupied her pencil together with the Bible scenes and the charming studies of child-life for which she is so well-known. The sketches which she executed are often small in size, but they are always large in handling, and for this reason they have attracted the genuine admiration of artists. The late Mr. G. F. Watts, always generous in recognising talent, and Sir Edward Burne-Jones, also a great admirer of her work, at one time begged her to give herself up to art. Mr. Watts, indeed, used often to say that nature intended her to be one of our greatest artists, and that circumstances alone prevented her from concentrating herself on her art.

But not only circumstances were against the evolution of Lady Waterford's genius. She herself had not the smallest wish to give her whole life to study. She liked her life as it was; she recognised her responsibilities, she accepted her position. Moreover, her strongest characteristic was probably her love of religion. With her, art was the hand-maid of Religion, and her talent was a gift which she was called upon to use in the cause of religion and as a means of enforcing its doctrines.

To her niece, Lady Pembroke, who had urged her to more serious study, she wrote:—

“I have a something which has been given to me to comfort and fill up a void, but it is no more. To some, such gifts would be given as would help their lives in other things—action, eloquence, influence—and each would have it as it had been God's will to bring it to them. To me, without children, without own family, a gift was given to be used—not only for self, but in some measure for the setting forth of ideas which I have no eloquence to speak of, and that it

might sometimes express what must otherwise be sealed up.”



“CHILD WITH MANDOLIN” BY LOUISA, MARCHIONESS OF WATERFORD

Lady Waterford's Drawings



“HUSH-A-BYE FATHERLESS.”

BY LOUISA, MARCHIONESS OF WATERFORD

So much has been written concerning Lady Waterford's life that only the briefest notice is necessary here. Born in Paris in the year 1818, in the room once occupied by the beautiful Pauline Borghese, Louisa Stuart was the younger daughter of Sir Charles Stuart, afterwards Lord Stuart de Rothesay, at that time British Ambassador to the Court of France. Much of her childhood was passed in Paris, but it was in Rome, which she visited with her parents after the marriage of her sister Charlotte to Mr. Canning in 1835, that she received her strongest inspiration. Here she accepted an ideal in art to which she remained faithful all her life.

In 1839 she met her fate at the Eglinton Tournament in the shape of the young Lord Waterford. He was a shy, strange creature who hated society and lived for sport, and the match was not at first approved of by her parents, although they afterwards withdrew their opposition. The marriage took place in 1842, and for the next seventeen years of her life Lady Waterford lived chiefly at Curraghmore, her husband's place in Ireland. Here she devoted herself to the poor, visited them in their cabins, encouraged a woollen industry, attended mothers' meetings, and sketched all the school children.

Lord Waterford was devoted to his wife, but he left her a great deal alone; in the hunting season he would often not return till ten o'clock, when he would go to bed for a couple of hours, after which he would get up and dine at midnight. These eccentric habits do not seem to have interfered with his wife's happiness. After a long day spent in painting or in visiting the sick, she would establish herself by the fire with her sketch book and

work out her fancies or paint any friend who happened to be visiting her. On March 29, 1859, came the great crash of her life. A few days before the 29th Lord Waterford had been out hunting and the hounds had drawn a blank. Lord Roberts, who was then a little boy, was out for his first day's hunting, and Lord Waterford, seeing his disappointment, said to him: “Never mind, youngster; we'll have better luck next time.” But next time he was destined to be thrown

from his horse and killed on the spot.

After this her life was spent at Ford, the old Border castle, which she had as a dower-house, a



“CHILD WITH DOGS”

BY LOUISA, MARCHIONESS OF WATERFORD

Lady Waterford's Drawings



"CHILDREN WITH PALMS"

BY LOUISA, MARCHIONESS OF WATERFORD

fine old house partly spoiled by restoration, situated in the romantic country south of the Cheviots near to Flodden Field.

It was here during the first years of her widowhood that she began the great work of her life, the frescoes for the school at Ford—a work which occupied about twenty-two years. The original idea was to instruct the school children, and for this purpose she chose subjects illustrative of the lives of good children. Cain and Abel, Abraham and Isaac, Jacob and Esau, Joseph and his brethren, little Josiah, the king of eight years old, Samuel, David the shepherd, and such subjects were all represented, with a large design of Christ blessing little children, which took up the whole of the end wall. The models for these pictures were the village schoolmaster, the organist, the carpenter, the gardeners, the colliers, indoor and outdoor servants, and the school children. During the progress of this work a procession of villagers went up to the castle to be sketched, and the paintings exhibit a regular village picture gallery. The children were her special delight and her favourite models; her love of children is shown in the way she handles her subject.

Lady Waterford at one time had lessons from Ruskin, the only lessons which she is ever known to have taken since her childhood. These lessons did more harm than good. Ruskin worried her and insisted on her painting minutely in the pre-Raphaelite style, in a manner totally foreign to her nature. She persevered bravely, and executed some extraordinarily clever paintings of schoolchildren, following out exactly his instructions. These pictures, however, are quite without the stamp of genius which mark her spontaneous work, and the master himself was the first to perceive it. He told her that she must follow her own inspiration and not take any more lessons. It seems a pity that she should have had a master

who strove to mould her talent to a certain shape instead of helping her to acquire that knowledge which would have been of service to her. Still, she had a great admiration for Ruskin, and read everyone of his books with eager interest; while he had an enthusiastic admiration for her as a colourist.

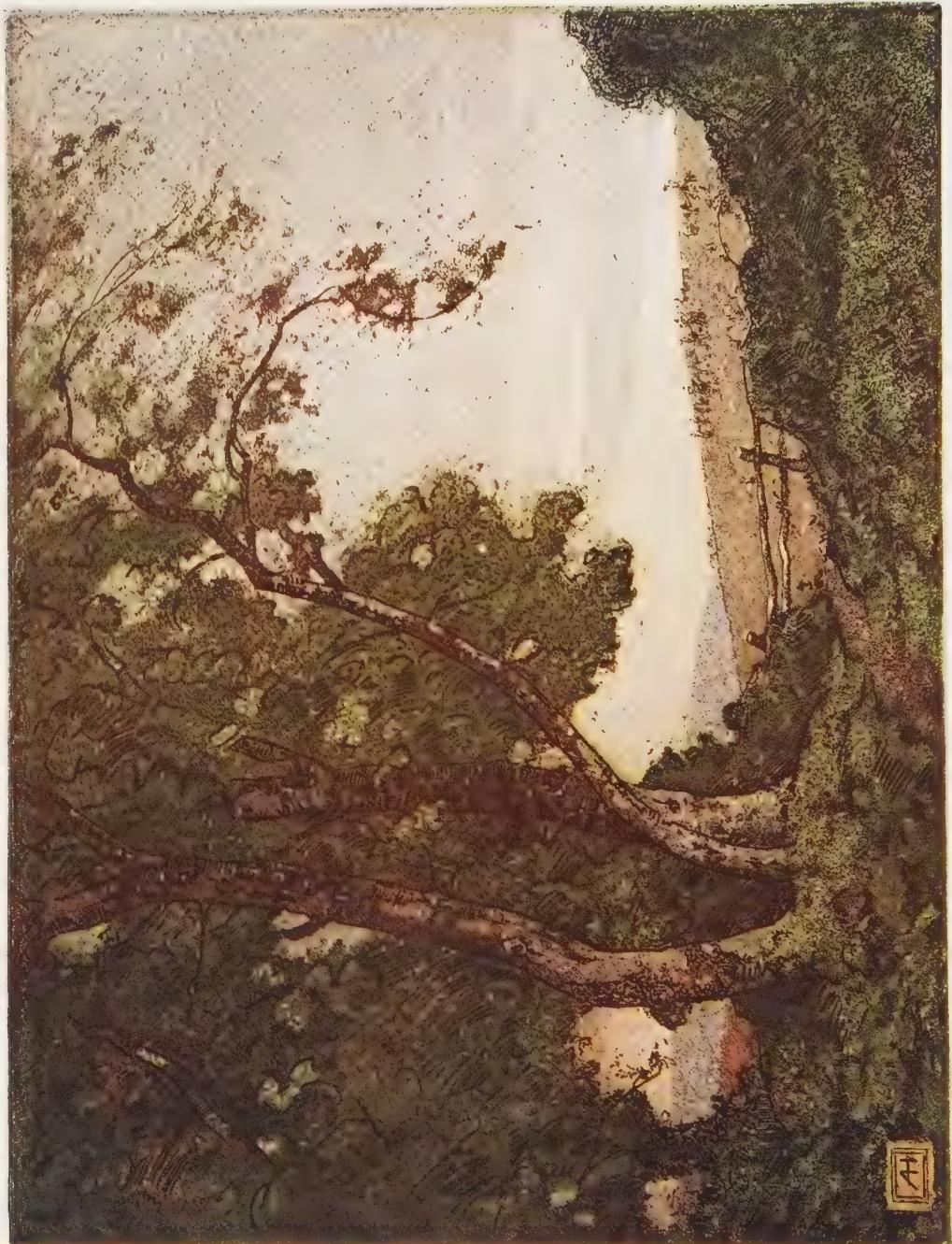
Of Lady Waterford's technique I know nothing beyond the fact that she did not trouble about it at all. As long as she accomplished her purpose the means by which she achieved it were to her the merest matter of detail. The talented artist herself is remembered with love, and even veneration, by those who were fortunate enough to know her well. Her appearance was extremely picturesque; her manner, as she advanced in life and forgot her natural shyness, was charming. She was adored by her friends and her relatives, and by the poor to whom she devoted such a great part of her life.



"CHILD DANCING"

BY LOUISA, MARCHIONESS OF WATERFORD

"THE DROOPING ASH." FROM AN ETCHING
IN COLOUR BY ALFRED HARTLEY, R.E.



The Society of Graver Printers in Colour

THE SOCIETY OF GRAVER- PRINTERS IN COLOUR.

THE multiplication of art societies which has been going on during the past few years has not unnaturally called forth criticism on the part of some who pass judgment on the doings of artists, and it must be admitted that in certain cases there has been ample excuse for unfriendly comment, for it has been difficult to discover any *raison-d'être* of sufficient cogency to justify their addition to the almost bewildering number of societies that one hears of. On the other hand, there is a good deal to be said for this segregation of art-workers into groups, large or small, where the impelling motive for their union is not a mere shibboleth but some definite line of work or mode of procedure, the prosecution of which is not

espoused by any existing society, or, at all events, not adequately fostered. Those societies which exist for the encouragement of a special branch of art which may, perhaps, have been in a languishing condition, or even become extinct, undoubtedly exercise a beneficial function; and the same may be said where a society has for its aim the production of a high quality of work and takes steps to ensure that the productions of its members shall comply with certain rigorous conditions the fulfilment of which serves as a guarantee of good craftsmanship. As will be seen from the following account of the society of Graver-Printers in Colour, this society is one which has kindred aims, and in that respect alone has established its right to existence.

The society was formed in February of last year at a meeting held at the studio of Mr. Theodore



"THE BEACH, BOGNOR" (ETCHING)

BY THEODORE ROUSSEL

The Society of Graver-Printers in Colour

Roussel. The artists present, besides Mr. Roussel, were Mrs. E. C. Austen Brown, Messrs. E. L. Laurenson, J. D. Batten, W. Douglas Almond, R.I., Sydney Lee, A.R.E., Raphael Roussel and myself. These artists were unanimous in declaring that in the constitution of the society proposed to be formed the following conditions should be regarded as fundamental:—

(a) That all works should be the invention of the artist, to the exclusion of all copies or reproductions of any kind;

(b) That all prints obtained from original engravings should be the work of the artist, and should be *printed by himself*;

(c) That all works in the production of which photography has been employed should be excluded;

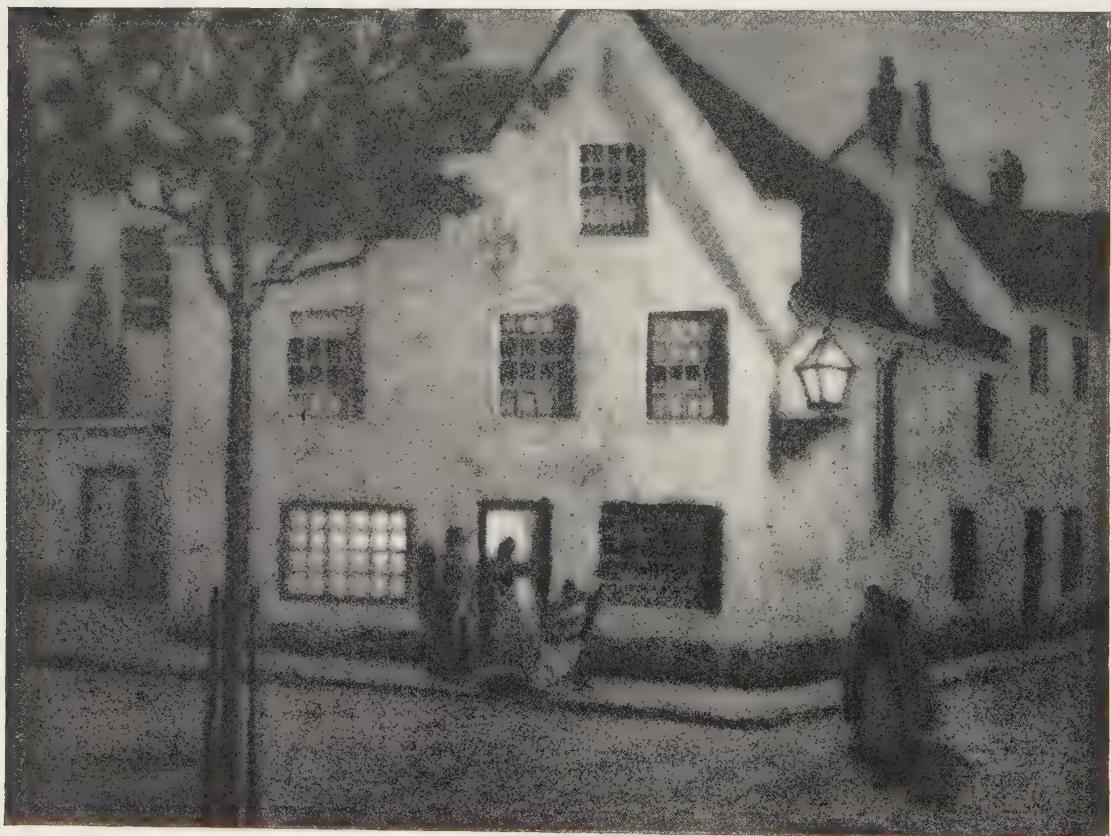
(d) That all proofs should be guaranteed as printed in colour by the artist, and not coloured or completed by hand.

At the meeting just mentioned it was unanimously resolved that the society should be formed; and it was arranged that the exhibitions of the society should, for a period agreed upon, be held

at the galleries of Messrs. Manzi, Joyant & Co. (successors to Goupil & Co.), of 25, Bedford Street, Strand. Its first exhibition will be opened at these galleries on the 20th of this month and continue open for about a month, after which it will be transferred to Paris.

In the interval that has elapsed since the formation of the society half-a-dozen new members have joined. These are Mrs. Lee Hankey, Mr. F. Morley Fletcher, Principal of the Edinburgh College of Art, Mr. Frederick Marriott, Headmaster of the Goldsmiths' College School of Art at New Cross, Mr. Alfred Hartley, R.E., Mr. W. Giles and Mr. Allen W. Seaby, all of whom are showing at the first exhibition along with the President and other original members.

The society puts forward as the *raison d'être* of its existence the great desirability of showing the public and lovers of art the colour print as an expression of art in contradistinction to the coloured etching or mezzotint coloured *à la poupée*—the showing of colour prints and not coloured prints. Therein lies a great difference. The colour print is obtained by the superimposing of several



“SUMMER NIGHT, BRUGES” (ETCHING)

BY FREDERICK MARRIOTT



"SNOW SCENE." FROM A WOOD-ENGRAVING BY A. W. SEABY.



The Society of Graver-Printers in Colour



"THE SHEPHERD AND HIS FLOCK" (WOOD ENGRAVING)

BY E. C. AUSTEN BROWN

engraved plates, wood blocks or stone, or the using of one plate several times to produce the same print. The design is engraved solely for the colour, each plate or block having a part engraved upon it necessary to the whole. It may be necessary, say in the case of a *head*, for the hair only to be engraved on one plate, the face on another, and the background on a third; and in the case of metal plates a general design of the whole may be engraved on a fourth plate. The register of each plate or block is of course a most important factor in the production of such delicate printing.

Much variety may also be obtained by using lithography, wood blocks and metal plates in the one process. Each process, of course, has its own individual quality, but the conjunction of two or more in the production of the same print gives an almost unlimited scope to the graver printer in colour. The use of aquatint, with its unlimited grounds, the processes of soft ground etching and mezzotint, also of varied texture, are all available to him.

The colours employed also play a most important part in the production of a print. The colours may be thick or transparent, and black may be

used when needed. Great judgment has to be used, and much time spent in the preparation and application of the pigments.

In the production of a colour print from wood blocks, each colour requires its corresponding block, which is cut out to the exact shape required by the design; and this forms a tableland of wood, on which the colour is applied, this part being left in relief and the rest cut away. Although in wood blocks the imposition of one colour on another is used, in general practice the printing is done in a somewhat mosaic-like way—a separate block of exact shape being cut and separately printed for each colour that appears in the design. The gradation of colour possible in a wood block colour print forms quite a strong feature, and it is by this means possible to gain many very beautiful effects; note, for instance, the blue in the sky of many of the Japanese landscape prints.

The quality of paper used for the print, again, forms an interesting part of the process. Every etcher will admit that old hand-made paper is the most suitable for printing, but it is now very difficult to obtain in any large quantity. There are several firms and societies who manufacture a

The Society of Graver-Printers in Colour

modern paper hand made which is almost as good as the old, providing a certain care is taken in the damping ; and for wood block prints nothing is better than the Japanese paper.

The Society of Graver-Printers in Colour are not competing to produce thousands of proofs for ready sale at a small price, but rather to turn out really personal and artistic efforts for the print lover, and to further the study of colour printing completely by itself as opposed to the coloured print or coloured etching.

Colour printing, as embraced by the Society of Graver-Printers, is not in any way a reproductive art, and is not in rivalry with colour printing as practised by colour printing firms or societies. It is an art by itself and in its infancy in England, and in fact in Europe generally. The colour printing in Japan is too well known to need any reference ; it is one of the most beautiful and expressive of arts. Colour printing does not ape or pretend to be anything but what it is, but is a presentation of things seen and felt by the artist through the medium of printing, the printing carried out by himself alone.

It may be interesting to note the methods employed by some of the Society's members, and

notably those of the President, Mr. Theodore Roussel. For the past twenty-five years Mr. Roussel has devoted himself to the discovery of the secrets of colour-printing. His use of from three to twelve plates for the production of one print is well known to printers in colour, and the result obtained shows a complete mastery of the difficulties he has had to contend with. It is to be regretted, that owing to technical difficulties it has not been found practicable to include, with the illustrations to this article, a reproduction in colour of one of Mr. Roussel's prints. Mr. Roussel's prints, in their subtlety of tone and delicate colouring, do not admit of satisfactory reproduction by the ordinary process. He is the only colour-printer that can use metals as inks in direct printing. The use of the dry point and soft grounds of infinite variety play an important part in Mr. Roussel's plates. Apart from the colour schemes, these plates appeal to the eye as complete decorative schemes, as in each case the *motif* is mounted on a background, also printed, which, with the printed frame, make up a pleasing arrangement, unique and graceful.

The prints of Mrs. Austen Brown, Mr. Seaby, Mr. Morley Fletcher and Mr. W. Giles are inte-



"THE PASSING OF THE CRESCENT, ITALY" (WOOD ENGRAVING)

BY W. GILES



"THE ALHAMBRA." FROM AN ETCHING
IN COLOUR BY W. LEE HANKEY.

The Paintings of Enrique Serra



"CONSTANCE" (WATER-COLOUR PRINT FROM WOOD-BLOCKS)

BY JOHN D. BATTEN

resting from the point of view of direct decorative treatment, and the use of fluid and thick colour combined. In the choice of subjects simple effects are aimed at by them, the quality, for the most part, depending on the application of the colour. A great fascination these prints possess is their translucent-like surface, akin to that of water-colour. In the prints of Mr. Sydney Lee, Mr. J. D. Batten and Mr. Laurenson we find a sober treatment of

colouring with a fine sense of line. Mr. Alfred Hartley is an artist steeped in the secrets of his art. Full of fancy, deep tones and varied effects, his work should appeal to the art lover and collector. The qualities of his grounds contrasting with the soft line treatment form the chief pleasure of his work as an etcher.

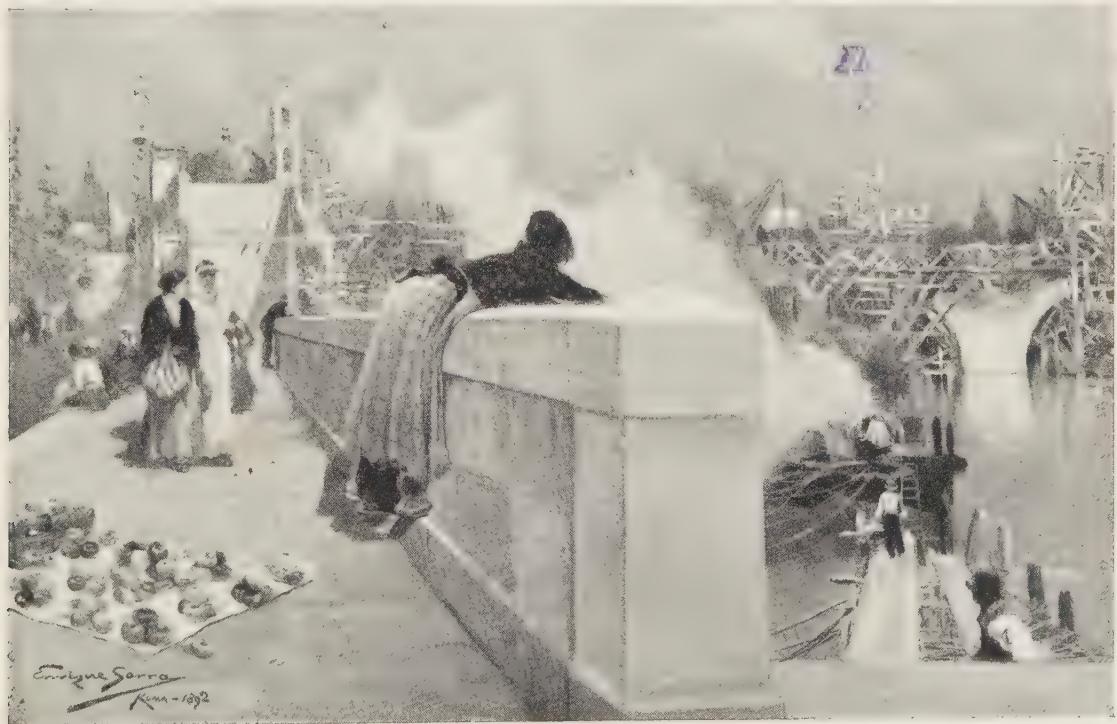
W. LEE HANKEY.

(In a later number we hope to give a reproduction of one of Mr.

Sydney Lee's wood-block prints.—THE EDITOR.)

THE PAINTINGS OF ENRIQUE SERRA. BY ADRIAN MARGAUX.

A SPANIARD by birth and an Italian by adoption, the career of Enrique Serra has resembled in some respects that of his countryman, Mariano Fortuny.



"SUR UN QUAI A ROME"

BY ENRIQUE SERRA

Enrique Serra

Like Fortuny, he was born of very poor parents, and consequently his education in boyhood was very scanty. Like him, however, Enrique Serra had an opportunity of showing at an early age his great natural talent, with the result that in a large measure public assistance made good the lack of private fortune. Mariano Fortuny, it may be remembered, happened to have as his grandfather the proprietor of a travelling wax-works show, and the skill shown by the youth in painting the figures attracted the attention of the civic authorities at Barcelona, who granted him an allowance to enable him to enter upon a course of study in its Academy. Enrique Serra had the luck to be born in this, the most art-loving city in Spain. At the age of 16 he had painted a large picture, *La Paz de España*, and this being shown to the Mayor he was invited to exhibit it in the Town Hall. It aroused much enthusiasm, the tangible result of which placed Serra as a student at the Barcelona Academy, where, like Fortuny before him, he won in due course the Prix de Rome, the coveted scholarship awarded by the Spanish Government for tenure at the Spanish Academy on the banks of the Tiber.

Enrique Serra took up his residence in Rome in

1878, when he was eighteen years of age, and, with the exception of a few months spent in Paris, he has remained there ever since. Fortuny's untimely death had taken place four years before in the city to which he had been similarly faithful. But his influence, it need hardly be said, still dominated the Spanish Academy, and it was under the full force of that influence that Serra completed his academic career and began independent work as a painter. Here the parallel between the men breaks off. Fortuny died at the very early age of thirty-six, a victim to the malarial fever which is still the curse of some parts of Italy; Serra at the age of fifty is happily in the full vigour of his work, recalling in some of its mannerisms the deceased master and exhibiting also in other qualities a healthy individuality of his own.

Within five years of arrival at Rome, Serra's talent had won sufficient recognition as to enable him to obtain a commission from the Pope for the private gallery at the Vatican, his subject being *The Virgin of Montserrat*. This picture, which he afterwards reproduced in mosaic, won for its painter admission to the select circles of the Academy. The Quirinal in this matter followed the example of the Vatican, the late King



"LE MARCHÉ À TERRASINA"

BY ENRIQUE SERRA

“TRAVAUX AU TIBRE”
BY ENRIQUE SERRA



Studio-Talk

Humbert purchasing more than one of Serra's pictures in the course of the next few years. Among other royal patrons have been the King of Spain, the King of Bavaria, and the German Emperor, whilst several examples of Serra's art have found their way to the Academy of Fine Arts at St. Petersburg. In 1888, at the International Exhibition in Rome, he was awarded a medal for a landscape of the Roman Campagna.

Rome and the country around it have always been Enrique Serra's favourite sketching ground. "He is enamoured of Rome as of a lady," wrote an Italian critic recently. He is as studious of its glories as an historian. In his pictures of Roman life he has all Fortuny's weakness for rich colouring and decorative detail, but he has given them besides the spirit of present-day actuality. His series of *Travaux à Rome*, of which three subjects are reproduced in these pages, present to us scenes of real workaday life such as may be witnessed at any time by visitors to the Eternal City. *Le Marché à Terrasina* lacks somewhat the vitality of the Roman pictures, but it is perfectly in harmony as a piece of the romantically picturesque. The subject of *Pompeii* has become commonplace for Italian painters, but Serra's sense of "atmosphere" enables him to present with a charm that is all his own the scene of classic ruin. In nature the painter would seem to prefer the more neutral shades; it is only amid the bright movement of the city that he gives full play to his powers as a colourist.

A. M.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—By the death of Sir William Quiller Orchardson, R.A., British Art has lost one of its most distinguished and most individual painters. Born in Edinburgh in 1835, his early studies were carried on under the famous Robert Scott Lauder, whose sound methods laid the foundation of so many successful careers. He was early attracted to London, where, in association with John Pettie, he soon began to give expression to that great ability which steadily brought him fame. To the general public he is best known as a *genre* painter, for his *Napoleon on board the "Bellerophon"*; *Hard Hit*; *Mariage de Convenience*; *First Cloud*; *Her Mother's Voice*; *Young Duke*; and many other notable works, are fraught with dramatic incident and romance. To the artist his splendid series of portraits probably make the stronger appeal, and many of them, notably his own portrait in the Uffizi Gallery, place him in the front rank of his contemporaries. During the last few years his output has been limited, and though he may sometimes have failed to maintain the high level of his greatest achievements, his mastery, technique and sense of design have never failed him.

Of the various picture exhibitions which are open in London during the present month several are noticed below; but as regards the



"LAVEUSES PRÈS LE TIBRE"

BY ENRIQUE SERRA



"POMPEII" BY ENRIQUE SERRA

雪舟



CHINESE LANDSCAPE
BY SESSHU

*(Exhibited at the Japan-British
Exhibition, Shepherd's Bush)*

Studio-Talk

summer exhibition of the Royal Academy, we shall defer what we have to say till next month, when we hope, as usual, to reproduce a selection of the works exhibited. We propose in the same number to give some of the interesting things from the exhibition of the International Society at the Grafton Galleries, which we understand will continue to be the Society's show-place now that the New Gallery has been closed to art.

The footsteps of multitudes of art-lovers will this summer be turned to the Great White City at Shepherd's Bush, where a bounteous feast has been prepared for them in the Japan-British Exhibition. There can be no question that, so far as art is concerned, the display is the finest of its kind ever brought together. The assemblage of British works of art at the Franco-British Exhibition, two years ago, was a remarkable one, but the present collection is even more noteworthy. The King has signified his interest in the Fine Art section by lending a group of historical works, and many other distinguished owners have been generous in their loans of masterpieces. The priceless treasures which have been sent to the exhibition from Japan will of course attract many students and connoisseurs, eager to avail themselves of the rare opportunity afforded them of making intimate acquaintance with the artistic genius of Nippon. One of the works on view in this section is the *Chinese Landscape* reproduced opposite. It was painted in ink by the famous Sesshu, a painter priest of the fifteenth century and one of the half-dozen greatest of Japanese artists. Sesshu spent some years in China, where his genius was acknowledged as readily as in his own country, and he received

an order to decorate a part of the Imperial Palace at Peking—an honour never accorded any foreign painter before. His heavy, strong brush work was no doubt a little difficult for his imperial patrons to understand at first, but a little acquaintance with the spirit and methods of Eastern art is sufficient to make clear the nobility of Sesshu's ideas and the power of his execution.

The exhibition now being held at the French Gallery, 120, Pall Mall, offers an excellent opportunity of considering the work of three of the most gifted painters of the last generation in its relation to that of present-day artists now showing at Burlington House and the Grafton Galleries; for the influence of Maris, Mauve, and Fantin undoubtedly shows itself in certain phases of the art of to-day. But apart from the opportunity of



"A DUTCH INTERIOR"

(By permission of Messrs. Thos. Wallis & Son)

BY JAMES MARIS

Studio-Talk



"THE MILL WHEEL"

BY JAMES MARIS

comparison thus afforded, we have at the French Gallery a selection of works which is, in its way, of unique interest for those who can appreciate the lofty expression of what is best in modern painting. The art of James Maris may here be studied from its beginning, when he was producing figure subjects under the influence of his brother Matthew down to the later period, when he found himself in those vigorous and stately views of his own beloved Holland, with their grand rolling skies and picturesque old houses and quays. While Maris and Mauve possessed a remarkable aptitude for rendering the sombre atmospheric effects of their country, their selection of subjects was usually entirely different, for Mauve sought inspiration in the sandy dunes and quiet pastures. A number of his peaceful sheep pictures, with their refined pearly grey colour-schemes and luminous skies, are to be seen in the exhibition, together with a few of his seashore scenes, so full of poetry and quiet sentiment. Fantin Latour has seldom been seen to better advantage than he is here, and it is possible to obtain a fairly comprehensive survey of the various phases of his art—his etherealized figures, his

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dignified portraits, and his delightful flower-pieces, so singularly beautiful in their technical achievement. We have been permitted, by the courtesy of Messrs. Wallis & Son, to illustrate some of the works they are displaying, and our coloured reproduction opposite represents a particularly beautiful little drawing by Maris, one of the gems of the collection.

At the Royal Institute of Painters in Water-Colours the pictures have been much better hung this year, creating a very favourable impression. The very delicate—for it was only at its best when delicate—art of the late E. J. Gregory, R.A., has a place of honour, as the Society's recent President. *Poole Harbour*, by Mr. James S. Hill; *An Arab Market*, by Mr. Dudley Hardy; *Tremezzo, Lake Como, The Pleasure Garden and The Orangery*, by Mr. Graham Petrie; *A Wanderer*, by Mr. John Hassall; *The Old Bridge, Whitby*, by Mr. F. Stuart Richardson; and *The Green Dress*, by Miss J. L. Gloag, impressed themselves upon us as successes of the exhibition. Mention should also



"THE WASHING PLACE"

BY JAMES MARIS

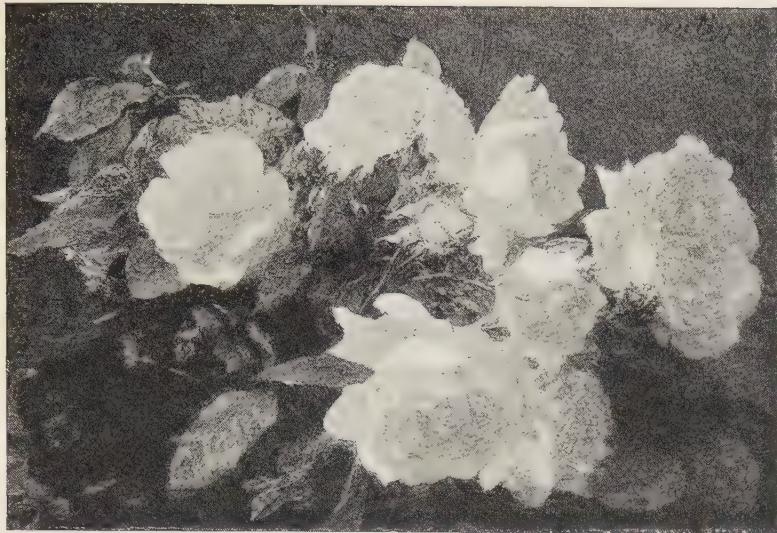


(By permission of
Messrs. Thos. Wallis & Son.)

“OLD HOUSES, AMSTERDAM.” FROM
THE WATER-COLOUR DRAWING BY JAMES MARIS.







'ROSES'

BY H. FANTIN-LATOUR
(By permission of Messrs. Thos. Wallis & Son)

be made of *Lilith*, a beautiful work in sculpture, by Mr. John Tweed.

It is not given to every Society to surpass itself in successive exhibitions, to have an always heightening standard in the place of a fluctuating one. This, however, seems to be the case of late with the Old Water-Colour Society, whose summer exhibition is now open. Mr. Sargent is represented by two Venetian water-colours, miraculous as ever in their skill and in the analytical vision they display, but rather unemotional for a Society which, on the whole, has always shown a wholesome tendency towards emotion. The President, Sir Ernest Waterlow, R.A., contributes this year some country scenes, as English and as full of charm and feeling as ever. Mr. David Murray has gone abroad and far afield, and shows some very interesting results. *By the Dancing Rills* shows Mr. J. W. North, A.R.A., freeing himself a little from unpleasant browns in the shadows and somewhat unnatural yellowy-greens

in the lights, and finding old qualities which he once made delicious in the grey stream under the light grey sky. One of the best pictures in the exhibition is Mrs. Laura Knight's *Newlyn Old Harbour, Montreuil, France*, represents the sometimes great mastery of Mr. H. Hughes-Stanton in landscape, while other pictures of his here suffer from the forcing of the very effects and colours which, with greater reticence, bring to his art occasionally a very great success. There are fantasies in the exhibition,

supplying a light note, by Mr. C. Shepperson and Mr. Rackham; a notable colour success, *Place des Moutons, Tunis*, by Mr. H. S. Hopwood; and an impression full of beauty is the *Kentish Homestead*, by Mr. Herbert Alexander. *The Miracle of Roses* is a departure for Mr. H. S. Crocket, inviting congratulations. *The Gate of Paradise*, by Mr. Walter Bayes, is a design of much distinction. Mr. Mathew Hale's tender and beautiful *St. Mark's, Venice*, though small, is a picture to be remem-



"THE BATHERS"

BY H. FANTIN-LATOUR

Studio-Talk

bered. *The Old Roman Well*, by Mr. Robert W. Allan; *Lincolnshire Marshland*, by Mr. H. Marshall; *The Princesses*, by Mr. Edmund J. Sullivan; *Old Hastings*, by Mr. R. Thorne-Waite; *Rowing to Windward*, by Mr. Napier Hemy, A.R.A.; *The Old Bridge of Gearn*, by Mr. Robert Little; *Where Seamaids Ride*, by Mr. J. R. Weguelin; *The Flying Buttresses of Beauvais*, by Mr. J. H. Lorimer; and *A Rambler Rose*, by Mr. A. Parsons, A.R.A., were all among the most important of the exhibits. Mr. D. Y. Cameron's *Tweedside Morning* is another work in which he seeks for strong effects in a single key of colour; and Mr. James Paterson's extreme facility has not betrayed him in his rendering of rare atmospheric conditions in his separate works. Seldom does anyone paint the movement of a peacock, though many succeed with its colour. Mr. Edwin Alexander is one whom the subtleties of action of the wonderful bird do not evade, and one of his finest works this year is certainly the *Peacock*.

The Royal Society of British Artists have been holding a very successful exhibition. Canvases which call for particular mention are *A Summer Night*, by Mr. F. F. Footett; *Early Morning*, by Mr. D. Murray Smith; *Ibis on an Australian River*, by Mr. E. W. Christmas; *Mrs. Wemyss Muir*, by Mr. Edward Patry; *The Japanese Cabinet*, by Mr. Denys Wells; *On the River Seine*, by Mr. John Muirhead; *Sekoa*, by Mr. R. Grenville Eves; *The Path to the Mill*, by Mr. Harry Spence; *Folding Time*, by Mr. Alfred Hartley; *Fresh Breeze*, by Mr. Hayley Lever; *Diana's Pool*, by Mr. L. Grier; *A Gleam in a Dull Afternoon*, by Mr. A. M. Foweraker; *Water Meadows*, by the Countess Helena Gleichen; *The Little Chicks*, by Miss Dorothea Sharp; *Roses*, by Mr. H. Davis Richter, and *The Mirror*, by Mr. Joseph Simpson. The President has never been more interesting than in his *Winter's Morning, Cornwall*.

Mr. Walter W. Russell's show at the Goupil



"WINTER MORNING, CORNWALL"

BY ALFRED EAST, A.R.A., P.R.B.A.



PORTRAIT OF LADY STIRLING-MAXWELL
BY SIR JAMES GUTHRIE, P.R.S.A.

Studio-Talk

Gallery was one of the most important exhibitions held last month. His is an art that is made up of surprising passages of beauty, which do not perhaps call attention to themselves in the first look at a canvas by him. In his big seaside canvases a thousand incidental effects reveal themselves, and in his interiors the decoration on some cushion, the perception of what is perfect in such decoration for the purposes of rich and beautiful accessories is emphasised by a thrilling sense of light.

We have so often appreciated in these columns the art of Mr. Oliver Hall, that, important as the new collection of his works was at Messrs. Dowdeswell's lately, we need here do no more perhaps than record the fact that, advancing still upon old lines, the painter is achieving something unusually perfect.

Mr. Mark Fisher's water-colours at the Leicester Gallery was another of the shows that went to make April a rich month for the connoisseurs of modern art. As with many a great oil painter, mastery in another medium sufficient for a reputation in itself, is eclipsed, and as with many another great oil painter—though there are not so many of them after all—his water-colours show the most happy and spontaneous, and in some cases the most essential, quality of his genius—in his case it is nothing less than genius that is evident throughout.

The Fine Art Society have lately held an exhibition of water-colour landscapes by Mr. James G. Laing, R.S.W.; these were of exceptional interest on technical grounds, Mr. Laing being much at home with the best qualities to be found in his medium. Miss E. H. Adie's works at the same gallery—garden scenes mostly in Italy—showed that her point of view was anything but hackneyed.

At the Baillie Gallery, the most important feature lately has been Mr. J. Campbell Mitchell's exhibition, a painter with appreciation of all that makes for breadth and atmosphere. Also at these galleries the work of Mr. W. Alison Martin afforded a novel interest; and there was much that was attractive in Miss Annie Paterson's work, which was shown at the same time.

In our notes last November we referred to Mr. W. H. Walker's exhibition at the Walker Gallery, consisting of a collection of water-colour drawings of a humorous order, and we now have pleasure in

reproducing one of the happiest of these pleasant little fantasies. The old man, who has spent weary days and years in his quest of the elixir of life, has at length fabricated a mixture of substances which suddenly resolves itself into a merry throng of babes, and realised *More than he Expected!*

G LASGOW.—It would be difficult to say whether the figure-pictures or landscapes are the more attractive in this year's Exhibition of the Royal Glasgow Institute of the Fine Arts. *Eve*, by Solomon J. Solomon, R.A.; *Lady Stirling-Maxwell*, by Sir James Guthrie, P.R.S.A.; and *The Student*, by George Clausen, R.A., exercise a spell over the visitor, as do *The Village*, *Whitehouse*, by William McTaggart, R.S.A., whose death last month has removed a painter of whose achievements Scotland may well be proud; *In a Grove of Grey Olives*, by David Murray, R.A.; and *Lingering Winter*, by George Houston, A.R.S.A. Sir James Guthrie's picture is more than a portrait, it is a refined work of art, charming in composition, and subtle in colour.

Other notable figure studies are *Memories*, by Francis H. Newbery, well drawn and vigorously painted; *The Workroom*, by Harrington Mann, a clever handling of a difficult subject; *Roses and Chintz*, by Harold Speed, delightfully delicate and decorative; and *Homewards*, by E. A. Hornel, in which the artist unwontedly and successfully divides the interest between figure and landscape. *Fresh Codlings*, by John McGhie, suggests all the breeziness of an East Coast fishing haven. In *A Connoisseur*, W. Somerville Shanks expresses strongly that mastery of the figure so conspicuous in many of the younger Glasgow men; likewise in a *Lady in Grey*, G. G. Anderson encourages the hope that pastel, charming though it be as a medium, will not prevent him giving adequate attention to the more robust oil in which his latest portrait is rendered. In portraiture the pictures of children, by William Findlay and Hamilton Mackenzie are worthy of more than passing notice.

From the animal painters there are no more interesting contributions than *Foxhounds*, by Sam Fulton, a work that merits the place assigned to it in the City permanent collection; *The Brood*, by George Pirrie, an artist on terms of closest intimacy with the fowls; and *As shades of evening close, beckoning to sweet repose*, by Robert Louis



“MORE THAN HE EXPECTED!”
FROM THE WATER-COLOUR DRAWING
BY W. H. WALKER.



Studio-Talk

Sutherland, in his pastoral renderings as poetic as in his titles.

In close proximity to the McTaggart landscape, there hangs *Lingering Winter*, a great Houston, in some respects the picture of the year. This transcript of the Ayrshire countryside is charged with fine naturalness, and herein is the secret of the artist's success. Other notable canvases are *A Summer Sea*, R. M. G. Coventry, A.R.S.A., a striking marine by the President of the Art Club; *Loch Garry*, by A. Brownlie Docharty, rich with primordial grandeur; *When Autumn leaves breathe not a sound*, by Archibald Kay, R.S.W., well composed with stream, birch-clad banks and towering hill beyond; *Dundonald*, by Walter McAdam, R.S.W., a poetic Ayrshire landscape; *The Lune*, by William Wells, R.B.A., a characteristic stretch of the Lancashire country with group of well-drawn figures; *From the Mussel Beds*, by William Pratt, and *The Doves of the Salute, Venice*, by C. I. Lauder, R.S.W., a delightful study of Italian architecture and atmosphere.

This is but brief mention of a few striking pictures in a capital exhibition. There is, however, one other picture that cannot in justice be omitted; it has been the cynosure of all true art lovers at the exhibition, and through the generosity of a discriminating citizen it will take its place in the Corporation permanent collection. *The Clouded Moon*, by Julius Olsson, is the work of an artist who has studied the sea to some purpose; and the whole subject is treated in the most masterly manner.

J. T.

PARIS.—The fifth exhibition of the Société Internationale de la Peinture à l'Eau, founded five years ago by that master of the art, Gaston La Touche, was full of work by the leading exponents of water-colour. The show was admirably arranged, and the exhibits were most happily grouped on the walls, and, indeed, the *ensemble* reflected great credit upon the Society's distinguished President. Though certain members, such as the Russian Alexandre Benois, or Henry Cassiers, were unrepresented



"LA PLAGE"

BY ALEXANDRE MARCETTE

Studio-Talk



"BARQUES SUR LA PLAGE"

BY ALEXANDRE MARCETTE

this year, their absence was atoned for by the fact that one saw a quite remarkable series of invited works.

The drawings shown by Madame Lucien Simon were quite a revelation to me. This lady's work, which does not in any way appear to be influenced by her husband's talent, is, in its warm colouring and by reason of the subjects chosen, comparable with the paintings of the Primitives and of the English Pre-Raphaelites. This criticism is particularly applicable to her mystical *Rosier*, which brings back memories of Rossetti. Another of the artists who were invited to contribute to the Exhibition was M. Jeanès, whose remarkable work is well known. His eight water-colours attracted attention by their exceeding variety—they included several mountainous landscapes—particularly *L'Arlberg* and the *Pelmo sous un nuage*, both of seductive grandeur, and also other pictures of a quieter character, such as the *Vieux Pont*. M. Bigot, who has made a name for himself with his sculptures in wood, showed some water-colours, executed with much success, rather in the Japanese manner, in which were depicted pheasants, owls, owlets, a head of a turkey, a hawk and a buzzard. One of these we here reproduce.

Of the regular members of the Society, La Touche evinced his usual virtuosity in three important works. *Le Baise-mains* was attractive in its extreme elegance, and I was also much charmed with his spirited and brilliant *Course de Taureaux*. M. Ferdinand Luigini is also an artist of very personal style. He manipulates water-colour with an impasto and a richness that is more like oil-painting. Luigini is familiar with all the picturesque spots of Flanders, and his *Canal de Bruges*, *Chevaux de halage*, and his *Pont* ought not to be forgotten. Another excellent painter of Flanders whose talent



"COURSE DE TAUREAUX"

BY GASTON LA TOUCHE

Studio-Talk



"OWLS"

BY RAYMOND BIGOT

I have often had occasion to praise in the pages of *THE STUDIO*, is M. Alexandre Marcette. He must be ranked as one of the finest of Belgian sea-painters, and his contributions this year seemed to mark new progress, a wider vision, and a deeper searching for effect.

M. Lucien Simon remains, as ever, a brilliant water-colourist—his ability is unequalled, and his *Batteuse* was a charming specimen of those fine pictures of open-air life in which Simon sings in praise of nature and of toil. Of quite another

style, a water-colour by Fernand Khnopff reminded us that this artist remains ever faithful to his delicate and essentially poetic visions. Mr. Walter Gay has in very few years attained quite extraordinary freedom in the medium of water-colour. His three interiors were perfect, in composition and colouring, while a landscape *Le Pont* showed us that also in *plein-air* subjects the artist retains his own personality.

H. F.

BERLIN.—Florence Jessie Hösel holds a unique position in our

present international domain of art-embroidery. The Berlin Royal Museum of Arts and Crafts recently signalled this fact by dedicating to her the entire suite of rooms reserved for extra exhibitions. This original artist has attracted attention on several occasions, but never had we been in a position to study her to such full extent. We could expect from her quite personal designs and colour effects, decorative charm, and the speciality of poetical landscape pictures, but her development in the sphere of the dramatic and the imaginative was the great surprise this time.



"SPRING IN THE GRUNEWALD"

EMBROIDERED BY FLORENCE JESSIE HÖSEL



“PHANTASY”

EMBROIDERED BY FLORENCE JESSIE HÖSEL

She produces with the facility of real genius. New motifs, unseen colour-combinations, blossom forth continually under her hand. She scatters them lavishly over cushions, insertions and covers. But lately her fervour has only been satisfied by extensive wall-hangings. She is not content to embroider impressions of nature around her from the pine woods of the Grunewald near Berlin, but she has revelations of her own in which fairy tales and dreams strangely blend with naturalistic forms and landscape reminiscences. Such subjects she considers fit for the contents of wall-hangings. She invents stitches and applications, prepares and mixes her own colours, and embroiders her frescoes quite intuitively, without previous sketching. Jessie Hösel, in whom our leading craftsmen are deeply interested, is a woman who quite deserves the honours of high art.

The exhibition of American paintings at the Royal Academy of Arts left no doubt as to the production of good pictures in America, but evidence was lacking of the existence of a home-grown art. Those who expected to see therein a reflection of the race of beautiful, self-sure women and iron willed men, the country of contrasts in

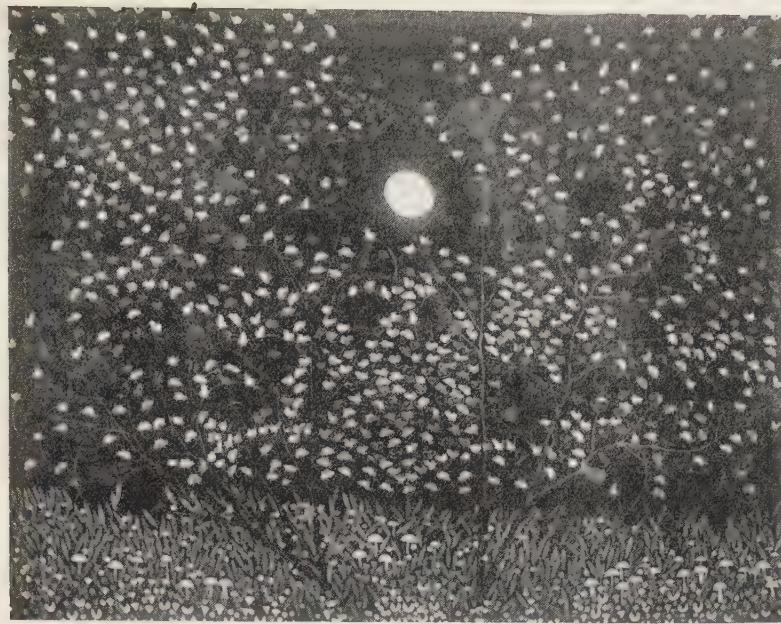
humanity and scenery, the whole organism of unparalleled vitality, were disappointed. What one saw savoured more of the London Royal Academy, or, to some extent, of the Paris Salons. We were also reminded of Old Holland, Düsseldorf and Fontainebleau, and breathed an atmosphere of gentleness, refinement and puritanic reserve. Land-



“MAY”

EMBROIDERED BY FLORENCE JESSIE HÖSEL

Studio-Talk



"A SUMMER NIGHT"

EMBROIDERED BY FLORENCE JESSIE HÖSEL

scape was the prominent feature, and there were a few portraits and *genre* pictures of superior quality. been providing a most varied and satisfactory series of art-shows. Raffael Schuster-Woldan, who

Transcripts of nature by Inness, Hunt, Metcalf, Davis, Childe Hassam, Winslow Homer, Redfield, Martin, Harrison and Dabo, were particularly admired, and also the portraits of Sargent, Chase, Alexander, de Forest Brush, Cecilia Beaux, Hamilton, and the *genres* by MacEwen, Mary Cassatt, Hubble, Dewing and Duveneck. Whistler's seductive sensitiveness was to be studied in a series of water-colours, and the individualism of the etcher Joseph Pennell scored a triumph.

Schulte's Gallery has



RECEPTION HALL AT MESSRS. KELLER & REINER'S GALLERIES, BERLIN

DESIGNED BY PROF. BRUNO SCHMITZ

Studio-Talk

has been called from Munich to Berlin to execute the wall pictures for the great hall in Parliament, has exhibited there the latest fruits of his sedulous activity, including several portraits and some romantic figure compositions. This distinguished artist is one of the solitary idealists at the present day who paint under the pure stimulus of beauty. He selects his models very carefully, and his types would have enraptured Titian and Leonardo. The portraits are infused with subtle emotions, and his fancies and curiosity find expression in very original conceptions. Chaste nudity in Southern landscape is his favourite *motif*; the goddess, the madonna, the modern lady with mysterious yearnings, and occasionally the mondaine look at us with enigmatic eyes. The painter's brush seems rather too prone to dull mediums, and this melancholy toning derogates from his merits; but the *memento vivere* is audibly sounded in some of his very latest accomplishments. Otto Heichert paints actuality, but though his temperament reaps success in scenes and single figures pulsating with life, his hand does not convince of a perfect com-

mand over technical difficulties. We were grateful for a thorough insight into the delightful art of Boutet de Monvel. His *Life of Jeanne d'Arc* is not quite convincing in its presentation of the heroine, but fascinates by the statement of martial encounters and historical appurtenances. His many other water-colours showed the refined draughtsman, and in particular a child-portrayer whose grace, good humour and decorative charm are evident in all he does. In the portrait-busts of prominent thinkers by Alfonso Canciani, vigorous characterisation is attained by an austere emphasizing of structure, whilst W. von Scharfenberg seemed to strive for intimate individualisation in his heads.

In Cassirer's Salon an artistic event of first order lately was the exhibition of about thirty Edouard Manets from the Pellerin Collection in Paris. We were here able to study a mastery which equals that of Hals and Velasquez in the portrait of the *Engraver Desboutin*, and the *Breakfast Table*, and to enjoy a delicious fragrance of tone and



DINING-ROOM IN CITRON WOOD AT MESSRS. KELLER & REINER'S GALLERIES. DESIGNED BY PROF. ALBIN MÜLLER



"PROMETHEUS"

BY PROFESSOR HUGO VOGEL

touch in *Nana* and a series of female pastel portraits.

At Fritz Gurlitt's interest was aroused by a collection of the "Scholle," a Munich group of artists who are all vigorous but somewhat daring technicians with a rather intrepid sympathy for the female nude. Leo Putz carried off the greatest success with his graceful group of ballet girls, *Behind the Scenes*. Adolph Münzer again convinced of decorative talent in paintings of somewhat decadent carriage, and Reinhold Max Eichler commanded attention by youthful freshness and refined tonalities. It was interesting to see Carlo Böcklin turning away from his great father's heritage and seeking personal utterance in delicate aspects of Florentine landscape. In the drawings of Max Mayrshofer, grace is coupled with vigour. However impressionistic his jostling crowds, his nudes, grotesques and landscapes appear, a closer study always reveals extraordinary assiduity.

Messrs. Amsler and Ruthardt were very fortunate in securing an array of unique old master drawings from the Lanna Collection for exhibition before their dispersal in the Stuttgart Gutekunst

auction. It was a rare treat to trace the varying register of pencil expressions from Pisanello to Del Sarto, from Clouet to Watteau, to see charming leaves from the hands of Dürer, Belotto, Rembrandt and Chodowiecki.

Professor Hugo Vogel, whose new wall-pictures for Hamburg met with such universal applause, has executed the large painting *Prometheus* for the Hall of Industry in the German division of the Brussels World Exhibition. It is a very impressive work, not only by the grandeur of the landscape frame, but also by the creditable interpretation of a powerful myth. Although the decorative intention is clearly visible, the principal stress is laid on character, and nowhere is the idealising Kaulbach period recalled.

J. J.

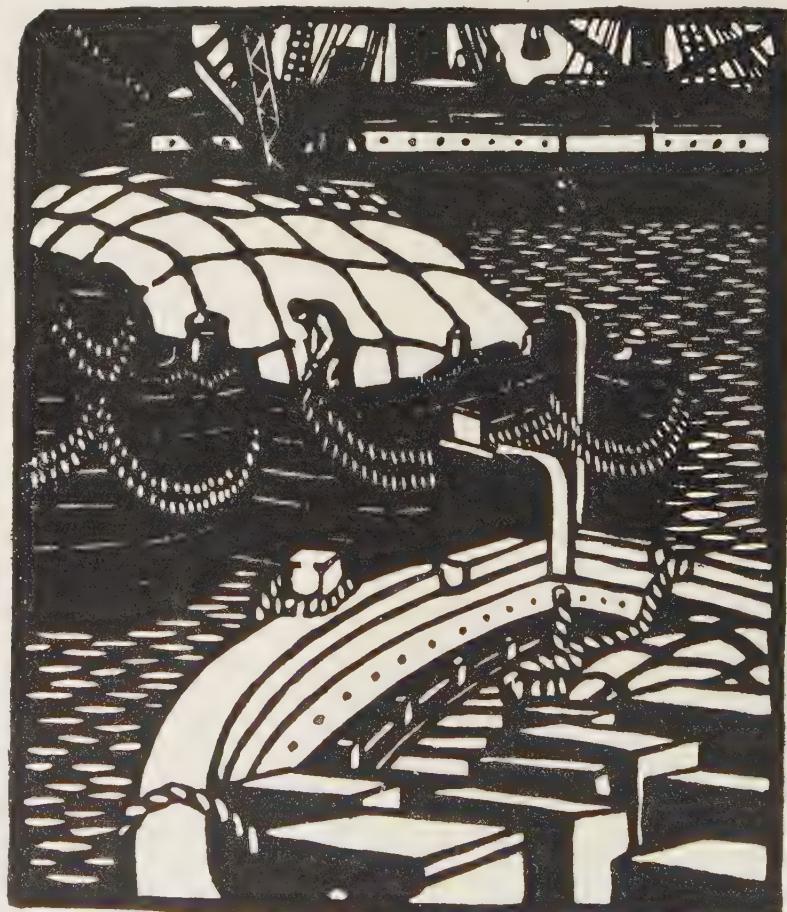
The Keller and Reiner Salon has removed to a new house in the Potsdamer Strasse, and in the sumptuously and tastefully arranged showrooms and galleries Berlin is enriched with a first-class establishment for exhibitions of high and applied art. This firm, which fifteen years ago was largely instrumental in propagating the Van der Velde style, now has Professor Bruno Schmitz for its

directing spirit. His solemn perpendicular style is stamped upon the entrance-hall, in which brownish marbles cover walls and floor. The timber-work of the ceiling is kept in black-and-gold, and only significant symbols or antique *motifs* occur in the ornamentation; but in an establishment where all sorts of rarities, ancient and modern, are brought together, such a style could not possibly be maintained throughout, and the various interiors have therefore been treated according to their contents. A square hall, in olive outfit and lighted from the ceiling, is destined for exhibiting pictures and sculpture. All the rooms on the entire first storey are decorated in one or other historical style. The second storey contains modern interiors, and good taste has directed all the dispositions. Eccentricities are strictly avoided and the principles of soundness and reserve carried out everywhere. The contributors include craftsmen like Peter Behrens, Albin Müller, Billing, Grenander and Möhring, whose names in themselves form a programme. Professor

Behrens' Empire salon is of great distinction. He has contrived as wall-decoration large partitions, covered with a woven material, each of which contains a massive wreath as central piece corresponding to circles in the ceiling. This satisfies the geometrical bent of the artist, but does not leave the slightest space for a picture. Professor Müller is Viennese when he covers the whole wall-space in his dining-room with white lacquered wood with black lacquered wood borders, and one beautiful piece of hand-woven tapestry after his own design by way of additional decoration. The third storey of the building is to contain the equipment for a modern country house. The picture-gallery on the ground-floor affords a kind of general survey of present-day art production.

Jaques Casper has opened a second art salon in the west end of Berlin, and his carefully selected paintings here certainly show to greater advantage. He has organised a one-man show for Friedrich Stahl, the remarkable re-animator of early Florentine Renaissance, and F. Apol, the distinguished Belgian landscapist.

VIENNA.—Rudolf Kalvach, two of whose wood-engravings are here re-produced, studied under Professors Roller and Czeschka at the Imperial Arts and Crafts Schools, where, it is needless to say, his training was an efficient one. His earlier years, and in later life his holidays, were spent at Trieste, where the wharves, the docks and the harbour were a continual source of attraction to him, so much so indeed that he passed every available moment studying the ships and the busy life and commotion at the port. Here was his centre of interest, and he early began to make studies for a



"A WHARF AT TRIESTE" (WOOD ENGRAVING)

BY R. KALVACH



HIS EXCELLENCY BARON HENGELMÜLLER
BY JOSEF KOPPAY



MISS HARRIMAN. BY JOSEF KOPPAY

Studio-Talk

close observation as he does the dresses and ornaments of his lady sitters. The various portraits now reproduced serve to illustrate the range of his talent. In the sketch of Eugen von Miller zu Alchholz, the well-known art collector, the artist has been particularly happy in catching the far-off look and characteristics of his sitter. It is excellent as a likeness, and the pose is admirable and perfectly natural.

A. S. L.

BRUSSELS.—The Société Royale Belge des Aquarellistes has held its fiftieth exhibition. That implies a long career for a society of artists who devote themselves to the practice of only one branch of art. While recently celebrating the jubilee of its foundation the Society organised a retrospective exhibition, showing the historic evolution of water-colour drawing during the second half of the nineteenth century. The development of the art as shown in this exhibition has been extremely interesting—one feels in the work of practically all the artists who employ this medium a striving to escape from the restrictions and limitations which the *genre* would seem to impose; and to the freshness and fluidity of the early wash-drawings the artists of to-day are seeking, and with success, to add something of the richness and solidity of oil painting. The Society has endeavoured furthermore to commemorate this anniversary by offering an excellent and complete exhibition of its own active members—which is in every way an entire success.

The Belgian sculptor Paul Dubois, who has been showing at the Bonte galleries some of his most recent works, worthy successors of his earlier achievements, by reason of their sound

knowledge of form and supple modelling, has added to his success as a master of the plastic art success also as a teacher, for it is a pupil of his, M. Rau, who has been unanimously selected for the Prix de Rome. This is the first time M. Rau has entered for a competition, and he was the youngest of the competitors.

F. K.

Next month an International Congress on the subject of Numismatics and the Medals of To-day is to be held in Brussels—the first of the kind ever held, we believe. The Congress will open on June 26th, and the sittings will be continued on the 27th, 28th, and 29th. In connection with it there will be an international Salon de la Médaille, in which all the leading artists of the world who devote themselves to this branch of art will be represented. The arrangements are in the hands of a committee, of which M. A. de Witte is president. It is proposed to publish a memoir of



THE HON. WALTER ROTHSCHILD

BY JOSEF KOPPAY



"LE DERNIER BAISER" (LÉGENDE D'ORPHÉE)

BY PAUL DUBOIS

the event, which will also be commemorated by the issue of a medal in silver and bronze.

STOCKHOLM.—The artistic season of 1910 began with a very extensive and interesting exhibition of Count Louis Sparre's works ranging over the last twenty years. This painter, though belonging to one of Sweden's oldest families, has lived so long in foreign countries, especially France and Finland, that he is nearly unknown to the art-loving Swedish public. Count Sparre is the same type of artist as the Finnish painter, Edelfelt, an experienced and cultivated technician with a sure eye for the possibilities of a *motif*. His versatile talent shows as well in his water-colours as in his oil-paintings or etchings and he devotes himself as much to landscape painting as to portraiture or *genre* painting. Sparre settled in Stockholm a year and a half ago,

and since then he has devoted himself almost wholly to depicting the beauty of Stockholm, dear to him since the days of his childhood. Readers of *THE STUDIO* have seen some examples of his Stockholm pictures in the last Special Summer Number ("Sketching Grounds"), in which Count Sparre with pen and pencil gives due praise to Stockholm as a sketching ground. We reproduce on p. 328 his *Spring Evening in Stockholm*. His portraits range from old to young ladies, from elderly statesmen to young boys and girls, one of the most characteristic being the portrait of young *Miss Cornelius Kuylenstierna*, reproduced on page 328. The laughing, mischievous-looking girl in a white dress stands effectively against the green wainscoting and the big blue-and-white china pot. As Count Sparre's excellent graphic work has been both spoken of and shown in *THE STUDIO* and its Special Number on Modern Etchers, we leave it out in this short *résumé*.

Studio-Talk

While Sparre's exhibition was on show in "Konstnärshuset," a rather miscellaneous collection of works by several Swedish, Norwegian and Danish artists were exhibited in the galleries of "The Swedish Art Union," in which some charming water-colours by Carl Larsson and some paintings by Carl Wilhelmson and Hanna Pauli were most prominent.

In the Hallin Konsthandel's galleries a memorial exhibition of the works of Miss Eva Bonnier (1858—1909) showed that Sweden by her death lost a very talented artist, I dare say the only one who could compete with the just mentioned Mrs. Pauli for first place among Swedish women-painters. Miss Bonnier was never a productive artist, and all her work was done during one decade, from 1880—90, the years when nearly all the artists

that give the Swedish art of our days the high place it now takes, first appeared before the public. The originality of several of her fellow-artists, men like Zorn, Carl Larsson, Bruno Liljefors, Nordström, Josephson and many others, seemed to Miss Bonnier so overwhelming that she quite lost all faith in her own powers, and gave up painting to become instead one of the most intelligent art patrons we have had in Sweden. It therefore was a great surprise to the Swedish public to find in her a very solid artist, whose portraits and *genre* paintings bore witness to an almost manly talent and a refined sense of colour. In many respects her pictures remind one of that very sympathetic American artist, Miss Mary Cassatt, in her early style. We may add that Miss Bonnier's exhibition also included some good *objets d'art* made during the years when she had already ceased to paint.

Her name will live long in Sweden not only through her work, but also through her generous gift of a large sum of money, the interest of which is to be used for the beautifying of Stockholm.

In the same galleries were exhibited a large collection of landscapes by a Swedish artist, whose name is less known in Stockholm than in Venice or Munich, Otto Hesselbom. He is already a man of sixty, but still this was the first time that a considerable number of his works had been on show in Sweden, a rather remarkable fact when one considers that Hesselbom is represented in many public and private collections on the continent. Hesselbom's landscapes are always decorative. One never finds in his works any real intense study of the details, but always a festive conception, rhythm and breadth in the composition. Hardly any of our land-



"L'AUTOMNE"

(See Brussels Studio-Talk, p. 325)

BY PAUL DUBOIS



"SPRING EVENING IN STOCKHOLM"

(By permission of Fritz Treschow, Esq.)

BY COUNT LOUIS SPARRE

scapists, with the exception perhaps of Prince Eugen, has a stronger sense of decorative style. Hesselbom's big, often panoramic pictures, like the beautiful *Our Country, Over Forests, Mountains and Lakes*, or *My Fatherland*, ought to be used for architectural purposes.

Two other artists, of whom one cannot say that they are new to the Swedish public, have also been having separate exhibitions—Per Ekström and Olof Arborelius. Both are old in years but young in spirit, and their works are far from showing any weakening. Both confine themselves mainly to landscape painting. Ekström's power of painting different sun effects seems to be the same as ever. Good examples of the art of Hesselbom and Ekström were bought by the National Museum in Stockholm, which museum also has acquired one of the very best pictures by Eugen Jansson.

Professor Arborelius comes from Dalarne, which is also Zorn's country, and many are the pictures he has painted of that region. As a student he won the Royal Medal at the Academy of Arts, and also a travelling scholarship which enabled him to visit Düsseldorf, Munich, Paris, and Rome. He was for a time a teacher at the School of Decorative Art here, and in 1890 was elected member of the Royal Academy of Liberal

Arts, afterwards becoming professor of landscape painting in the Academy. That his works are much esteemed is shown by the fact that several have been acquired by the National Museum in Stockholm, the Gothenburg Museum, the Finnish Museum, Helsingfors, and various foreign institutions, as well as by distinguished individuals, and further by the fact that he has received gold medals at several international exhibitions. He always paints direct from Nature and though he now devotes his talent almost wholly to landscape, he

still occasionally paints a figure-subject, especially when visiting his native region where the peasantry, with their picturesque costumes, furnish an abundance of interesting themes for the painter. T. L.



MISS CORNELIA KUYLENSTIerna BY COUNT LOUIS SPARRE

(By permission of Capt. O. Kylenstierna)



"OVER FORESTS, MOUNTAINS AND LAKES"

(See *Stockholm Studio-Talk*)

BY OTTO HESSELBOM

ART SCHOOL NOTES.

LONDON.—Mr. William Strang's criticism of the work of the Sketch Club at the St. Martin's School of Art was delivered in the life-room before a large attendance of students, all anxious to hear what the distinguished

Vice-President of the International Society had to say about their paintings and designs. Mr. Strang's method was entirely different from that followed by Sir Hubert von Herkomer when he judged the Sketch Club work last summer. Sir Hubert made his examination of the exhibits privately, marked the prize studies in their order of merit, and then



"AN AUTUMN DAY IN DALARNE"

(See *Stockholm Studio-Talk*)

BY PROF. OLOF ARBORELUS

Art School Notes



"EVENING AT A WOODLAND POOL"

BY PROF. OLOF ARBORELius

(See Stockholm Studio-Talk)

admitted the students and addressed them on the tendency of their work as a whole, and on the general lines he thought they should endeavour to follow. Mr. Strang criticised the works in the presence of their authors, and in each section passed them all in review with a running fire of comment, sometimes humorous, sometimes fault-finding, but always exactly to the point. He was most anxious, he told his audience, not to be too severe, and he hoped that they would not consider him so. All that he wished to do was to point out errors where they existed, and on no account to discourage the students.

One of the landscape sections (subject, *Moonlight*) was the first dealt with by Mr. Strang. He thought the work good, taking the section in its entirety, but that the artists showed in most cases a tendency to lay too much stress on the features of the landscape, instead of massing and losing them and trying to get the actual quality and mystery of moonlight. In reality things were not so plainly seen in moonlight as they appeared to be, and some of the pictures before him looked

almost like daylight landscapes. He impressed upon the students that London moonlight, owing to the hazy, smoky atmosphere, was not cold, and sometimes even approached to a warm glow. In criticising a picture in which some pillars were shown reflected in water with excessive exactness, Mr. Strang warned the young artists that this tendency might lead to their work being hung upside down at galleries. He himself, when hanging pictures at an exhibition, discovered a work of this

kind that had been placed in a reversed position on the wall. "And it looked very well, too," said Mr. Strang, with a twinkling eye. He concluded his examination of the landscapes with some valuable hints on composition and the right placing of the picture on the canvas.

The subject chosen for figure composition, *London Workers*, was, in Mr. Strang's opinion, an ideal one. The most obvious London workers were the workers in the streets, and they were always fine to watch and study, but whatever the task they were engaged upon, the artist's first effort



"A BERGSLAGEN LAKE"

BY PROF. OLOF ARBORELius

(See Stockholm Studio-Talk)

Art School Notes



OAK CHEST

BY MISS F. M. HOLTTUM
(City School of Art, Liverpool)

should be to show that they were really doing it. The prevailing fault, said Mr. Strang, in figure compositions generally, was that the people in them were not doing the things at all. Fine poses were no good if the figures were not telling the story, not doing the work they were supposed to be doing—if, in fact, they looked like a collection of London art-school models. The critic illustrated his meaning by comments on the works before him, and remarked that in one particular picture (very well drawn, as he admitted) men were shown pulling with tremendous energy at a block of stone that was already leaning over towards them. Another common failing in illustrating this kind of subject was to make rakes, spades, and other common tools, too small.

In criticising another competition for the best design for a title page, Mr. Strang insisted on clear lettering. The lettering on a title page was of supreme importance, and the decoration should not be allowed to draw the eye away from it. Nor should the lettering be of the type that some architects were fond of inventing—so fanciful that it could hardly be read. The symbols for lettering were now fixed, and the deviation should in any case be no more than a hair's breadth. Mr. Strang concluded his interesting and most valuable comments by a few words on drawing from life, in the course of which he told the St. Martin's students that he personally had never done any teaching, although he had lots of theories on the subject. Mr. Strang awarded the prizes for

figure composition to Mr. William P. Roberts and Mr. William P. Robins (bracketed equal); for landscape (*Street Scene*) to Mr. Sidney M. Litten and (*Moonlight*) Mr. Albert Petherbridge; for the best design for a title page to Mr. W. H. Manuel; and for drawing from the life to Mr. F. A. Bishop and Mr. H. Pecker.

At Lambeth School the meeting of the Art Club was accompanied by the usual exhibition and a series of competitions, in which Mr. F. W.

Pomeroy, A.R.A., himself an old Lambeth student, acted as judge. Mr. Pomeroy awarded the prize for design in colour to Miss Althea Summers; for design in black-and-white to Mr. George S. Perriman; for a design for a poster to Miss Helen McKie; and for designs for stained-glass windows to Mr. Eric Bradbury, who also won a prize for book illustration, and another for modelling a decorative panel. The landscape prize was awarded to Miss Evelyn Herbert; the prize for painting a head in oils to Miss Augusta Prideaux; and the prize for the best still life group to Miss Edmée Butler. Miss Maude was awarded an extra prize for modelling, and honourable mentions were given to Miss Margaret Johnston, Miss Payne, Mr. Witney, Mr. Bertram Gilbert, Miss Legg, and Miss Brooke.

The amalgamation has just been effected of two important London Art Schools. Mr. Townsley, who is returning for a time to America, has given



COPPER JEWEL BOX

BY MISS F. M. COOPER
(City School of Art, Liverpool)



SILVER BELT BUCKLE, SET WITH CARBUNCLES
(*City School of Art, Liverpool*)

BY T. D. BRYAN

up the direction of the London Art School, Stratford Road, Kensington, which he has conducted for several years with conspicuous success, and that institution has been acquired by Mr. John Hassall, R.I., and Mr. Francklyn Helmore, the proprietors of the New Art School in Logan Place. Complete arrangements for the future joint conduct of the two schools have not yet been made, but for the present both establishments will be carried on with the same excellent staffs, and the same systems as heretofore. There is some idea of holding the vacation sketching classes of the two schools at Canterbury, which is a convenient centre, and in the midst of charming and paintable scenery.

W. T. W.

LIVERPOOL.—The recent exhibition inaugurated by the Lord Mayor at the Walker Art Gallery of the work by the students of the City School of Art, Mount Street, and its branches, clearly proved that the drawing and painting from life, under the direction of Mr. Fredk. V. Burridge, maintains its usual high quality.

The very interesting group of etchings contributed by Miss E. Stewart and Mr. S. A. Gammell in landscape subjects, examples of the ancient architecture of Chester by J. R. Taylor, and a view of a fine old tomb in Chester Cathedral by Miss Beswick, showed that good progress is being made in this branch of the school's work. A varied collection of holiday sketches done in black-and-white, water-colour and oil, testified to much industry in the out-of-door practice in these mediums.

There was more diversity in craftsmanship than

in some of the exhibitions of previous years, with perhaps rather less importance given to sculptural design, though the modelling from life was good. Among the few modelled designs may be mentioned a pair of newel posts in the Tudor style with figures in Elizabethan costume (intended for wood-carving) by Miss Margery Dogget, and a design for carved oak stall ends.

Increasing interest in wood-carving appears amongst the students, and there was commendable work in the oak chest by Miss F. M. Holtum, and in another carved chest by Miss E. Wyberg. The metal workers made a good display, including two ink-stands by F. G. Tryhorn, a copper jewel-box by Miss F. M. Cooper, a silver-gilt beaker by Wm. Potter, a silver chalice by T. D. Bryan, a copper box by Mrs. A. A. Paton, and a silver bowl by Mrs. R. I. Bolton.

Articles of jewellery were more prominent than



PENDANT OF SILVER AND PEARL BLISTER, BY MRS. K. GARNETT
NECKLACE OF SILVER AND PEARL BLISTER, BY MISS J. MACKAY
(*City School of Art, Liverpool*)

Reviews and Notices

in former exhibitions, noticeably the examples wrought by Miss F. Bentham, Miss M. W. Thornton, Miss G. Frimston, Mrs. K. Garnett, Miss J. Mackay, and a belt buckle by T. D. Bryan. If expert workmanship has not been fully achieved, it may be said that the crafts generally are proceeding along right lines at the Mount Street School, where the liberal extensions of the buildings now in progress will presently afford increased facilities to the staff and to the students.

H. B. B.

REVIEWS AND NOTICES.

A Complete Inventory of the Drawings of the Turner Bequest. Arranged chronologically by A. J. FINBERG. By order of the Trustees. 2 vols. 15s.—Students and lovers of Turner's drawings are under a great obligation to Mr. Finberg. The work of compiling an inventory of the master's drawings in the National Gallery, on which he has been engaged during the last few years, is now completed, and the public has the opportunity of acquiring, at a moderate price, two volumes of the utmost value to those who take a serious interest in the subject. When we consider that the collection embraces over 19,000 drawings and sketches, some idea can be gained of the magnitude of the task Mr. Finberg has set himself; and the thoroughness with which he has performed it, and the sound judgment he has displayed, may be gathered from his interesting preface to the first volume. It is not a mere inventory he has given us, for he has endeavoured not only to arrange the drawings in chronological order, but in many cases he has, after considerable trouble, identified the subjects of drawings and sketches which hitherto have been nameless. This has enabled him to trace the itinerary of the sketching tours, and draw together various sketch books. We are glad to learn, from Sir Charles Holroyd's Introductory Note, that this is only the beginning of the work of making "these wonderful records of our great landscape artists' communings with nature" more accessible to the students and the public, and that the task of mounting and protecting them, so that they may be safely and properly displayed, is to commence immediately. It is, however, to be hoped every care will be taken that these priceless treasures may never again be subjected to the risk of irreparable damage by undue exposure to light, as has in the past been the fate of some of the finest examples in the collection.

The Practice of Oil Painting and of Drawing as Associated with it. By SOLOMON J. SOLOMON,

R.A. (London: Seeley & Co.) 6s. net. With this excellent manual from the pen of one of the foremost figure painters of the day, a new series of handbooks is inaugurated, the object of which is to put before the student the principles and methods essential to good technical achievement; and if future volumes are up to the standard of this initial one, the series is pretty certain to prove a success. The plan of Mr. Solomon's book is admirable, but as the work is intended mainly for the student of the figure, the title might have indicated this. First there is a course of fifteen lessons or chapters, in which the student is instructed in the fundamental principles of pictorial representation, the first six dealing with the delineation of the figure and light and shade, while the rest are mainly concerned with the technique of painting. The remainder of the book is devoted to discussing the methods and characteristics of the master-painters of all the great European schools — Italian, Flemish, Dutch, Spanish, French, and English; the value of copying, the method of analysing a pictorial composition, winding up with some timely observations on the study of æsthetics. The whole object of the book, the author tells us, is to combat the careless craftsmanship so common nowadays, and to this end he lays great stress on a thorough and systematic study of drawing and anatomy — the chapter on "The Construction of the Figure" being an important one in this connection. The value of the book is enhanced by the numerous illustrations, which throughout are *en rapport* with the letterpress.

On the Oxford Circuit, and other Verses. By the Hon. Mr. JUSTICE DARLING. (London: Smith, Elder & Co.) 5s. net.—This is a very nicely got-up little book of verses, which have for the most part already appeared in somewhat similar form in various magazines. In his first poem, which gives the title to the collection, the author tells of the progress and sudden death on circuit of Mr. Justice Talfourd; but though the metre he adopts is well fitted to describe the pomp and ceremony incidental to the holding of assize, we think he is happier in some of the shorter pieces, two of which, "In a Print Shop" and "In Winter," are charming in their simplicity and neat wit. Mr. Austin Spare has contributed several clever drawings in his usual manner.

Das Niederländische Architekturbild. Von HANS JANTZEN. (Leipzig: Klinkhardt & Biermann.) Paper 12 mks., cloth 14 mks.—In this volume the author deals with a theme which we believe

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has not hitherto been treated in any systematic way — the painting of interiors of churches by artists of the Low Countries from the days of the Van Eycks to the close of the seventeenth century. The last hundred years of that period witnessed a remarkable concentration of talent on the problems associated with the painting of such interiors, the solution of which is to be seen in a multitudinous array of pictures. At the close of the book a list is given in which are enumerated close upon seven hundred paintings of this character, by Dutch and Flemish painters (sixty-four of which are reproduced as illustrations to this volume), so that abundant material exists for a study of this interesting phase in the art of the Netherlands. Unfortunately for the student who desires to make a first-hand acquaintance with them, these works are now dispersed over about one hundred and thirty public and private collections in Europe and America (though Amsterdam still has by far the largest share), and recourse must therefore be had to photographic reproductions, which if carefully made, as they have been in this volume, are not bad substitutes where the rendering of tone is the chief consideration.

The National Gallery: Lewis Bequest. By MAURICE W. BROCKWELL. (London: George Allen & Sons.) 5s. net.—This valuable and interesting catalogue of the pictures acquired with the yearly interest on the sum of £10,000 bequeathed by Mr. Thomas Dennison Lewis in memory of his father, William Thomas Lewis, the famous actor who flourished during the latter part of the 18th century, enables one to realise, as Sir Charles Holroyd says in his preface, what marvellous results have been achieved by the Trustees and former Directors of the National Gallery with a comparatively small outlay. The works acquired comprise some of the most interesting ones the Gallery contains, and of particular interest to readers of *THE STUDIO* is one of the most recent acquisitions, namely, that of *April Love*, by Arthur Hughes, for £350. This picture, it will be remembered, was reproduced recently in our pages. That Mr. Brockwell has done his work very thoroughly the copious and useful appendices, bibliography, tables and index at the end amply prove.

The Growth of the English House. By J. ALFRED GOTCH, F.S.A., F.R.I.B.A. (London: B. T. Batsford.) 7s. 6d. net.—The literature of English architecture, abounding as it does in works large and small treating of particular periods, was in need of one which presented at a glance,

as it were, the course of development from one age to another. This want is admirably met by Mr. Gotch's handy little volume, which traces the history of the English house in its architectural development through seven centuries (1100 to 1800), noting first one and then another influence which left its mark. Mr. Gotch, who has devoted years of study to the subject, speaks with the authority of one who has an unusually extensive first-hand knowledge of the various stages in the progress of domestic architecture in England, and the merit of his book, which is copiously illustrated, is that the layman with little technical acquaintance with architecture, as well as the trained architect, can read and profit by it.

A History of Gardening in England. By the Hon. Mrs. EVELYN CECIL (the Hon. Alicia Amherst). Third and enlarged edition. (London: John Murray.) 12s. net.—What Mr. Gotch has just done for the English house Miss Amherst did, at greater length, for the English garden fifteen years ago, and this new edition of her book, which contains some important additions both to the text and illustrations, will be welcome to that increasing section of the public to whom garden lore appeals. The author has delved deep into the old literature bearing on the subject, a clue to the extent of her reading being furnished by the valuable bibliography of printed works on English gardening which occupies nearly fifty pages of the volume; but her own book is in no sense a mere compilation, but an extremely interesting and brightly-written survey of gardening under its various aspects, from the earliest times to the nineteenth century, in the course of which the ideals which prevailed at one period and another are noted and discussed with judgment.

Simple Jewellery. By R. LL. B. RATHBONE. (London: Constable & Co.) 6s. net.—Mr. Rathbone is well known as a worker in jewellery, and his book should be of considerable use to the many art students and others who find themselves attracted by, and desire to turn their attention to, this fascinating craft. The author starts with the very simplest work, and eschewing too many technicalities, leads the beginner through the various steps, giving very copiously illustrated chapters to all the different methods of work that are to be employed. The volume certainly justifies the sub-title the author gives it of "a practical handbook."

Le Livre d'Or des Peintres Exposants. By HOFFMANN-EUGÈNE. (Paris: Bureaux du Livre d'Or.) 12 frs. In this volume of nearly 600 pages

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information is given concerning practically all the painters, foreign as well as French, living at the beginning of this year, whose works have been on view at the Salons and other important exhibitions in Paris. In a large number of cases the notices of these artists run to considerable length and contain references to all their principal works, while in other cases the information consists of no more than the name and address, a brevity which considerably mars the usefulness of the book, especially as not a few of those thus enumerated are painters of undoubted distinction. The book is illustrated by numerous portraits and reproductions of paintings, drawings, etc.

Lives of the British Architects. By E. BERESFORD CHANCELLOR. (London: Duckworth & Co.). 7s. 6d. net.—There have been numerous works devoted to the history of architecture in this country, and several biographies of the most famous architects, but so far no work has appeared that gives in handy and compact form the lives of all those great men whose names are honoured in the history of the art in Great Britain. Mr. Chancellor supplies, and in a very comprehensive manner, the want of such a work. He gives concise epitomes of the life and works of the great architects from William of Wykeham to Sir William Chambers, and his book, interestingly written and well illustrated, should be in the hands of every student of architecture.

By Divers Paths: A Notebook of Seven Wayfarers. (London: Gay & Hancock.) 3s. 6d. net.—The purpose of this little volume of charming extracts from the writings of Messrs. C. C. Cotterill, C. H. Herford, Greville MacDonald, and Mesdames Annie Matheson, Maude Egerton King, May Sinclair, and Eleanor Tyrrell is best described in the words of Miss Matheson's preface: "Its aim is of the humblest. It asks only for odd moments, those chance moments that come all too seldom, when for a few seconds the rush and clamour of the road are less insistent, and the wayfarers may take an instant's rest."

Die Batikfärberei. Von WILHELM ZIMMERMANN, Färberei-Chemiker (Barmen: published by the Author.) 3 Mks. 50.—The process known as *batik* is, as most of our readers probably know, one which for centuries has been employed by the women of Java for ornamenting their textile fabrics with colour dyes. Only of late years has it been introduced into Europe, but now it has pretty firmly established itself, and not only in Holland, where it naturally made its first appearance, but also in Germany, numerous artists prac-

tise this method of decoration, and in various public and private schools of applied art it forms part of the curriculum. The chief difficulty connected with the process is the employment of suitable colours, *i.e.*, colours which can be fixed in a cool bath, for in a hot dye-bath the wax used for covering those portions which are not to be dyed would, of course, melt. The aim of Herr Zimmermann's handbook is to guide the artist in the choice of colours, and he enumerates 120 or more which answer the requirements. He also gives many useful hints in relation to other details.

Monthly Gleanings in a Scottish Garden. By L. H. SOUTAR. (London: T. Fisher Unwin.) 6s. net.—The authoress starts her book by speaking of a quaint story which tells how Christ as the Shepherd and the months as the sheep strayed upon the Hills of Time, and for her chapter headings she takes the names of those twelve sheep. Each chapter is devoted to a month, to the birds, the flowers and the trees that herald its coming, and she weaves her fancies, thoughts and observations to form a fair tapestry of the story of the year in her garden.

The "International Art Series" which Mr. Fisher Unwin is publishing in this country is a series of monographs of large format, written by critics of repute, and treating most of them of the work of a distinguished artist or group of artists, numerous examples of which are reproduced by way of illustration. Among recent additions to the series are *Hodler and the Swiss*, by Rudolf Klein; *Constantin Guys*, by Georges Grappe; *Dante Gabriel Rossetti*, by Arthur Symons; and *Japanese Art*, by Laurence Binyon—the last an excellent sketch of the great Kano School of Japanese painting. The translations of the essays by Herr Klein and Herr Grappe leave much to be desired; the literalness of the rendering seems to point to their having been made by a foreigner, and this impression is strengthened by the bad punctuation, though this and the frequency of misspelt words may be due to the fact that the letterpress, like the rest of the matter, has been printed abroad. The price of each part is 5s. net.

The "Holdinslide" mount—patented and made by J. Wright & Co., of Kew—is a simple but ingenious contrivance by which a succession of sketches, prints, etc., can be shown mounted with much greater facility than that afforded by the ordinary "slip-in" mount. The mounts are made with openings corresponding in size to those of sketch blocks, and being reasonable in price, should be popular with artists.

The Lay Figure

THE LAY FIGURE: ON PRINCIPLES AND TRADITIONS.

"I wonder why so many artists are at the present time wasting their energies in imitating the technical mannerisms of men who have been dead and buried for centuries?" said the Man with the Red Tie. "Is it merely an affectation, or is the average artistic intelligence degenerating?"

"Why should the display of finely cultivated taste and of a sincere respect for the achievements of the great masters be regarded as either a sign of degeneration or as an affectation?" demanded the Pedant. "How would an artist prove more plainly his intelligence and his knowledge than by following devoutly the lead of those men who have fixed for ever the standards of art?"

"I should have thought that an artist would prove his intelligence better by thinking for himself than by acquiring his opinions at secondhand," laughed the Man with the Red Tie. "What is the good of cultivating his taste if he destroys his natural instincts? I want to see a man develop his individuality and find his own way in the world; he is of no earthly use if he has no idea of being independent and if he is always trotting at the heels of someone else."

"But the first duty of an artist is to maintain the great traditions," cried the Pedant, "and the man who in developing his individuality, as you call it, disregards these traditions, fails to fulfil his mission in the art world. He becomes simply an eccentric, a man who is absolutely without balance or authority."

"How sad!" sighed the Man with the Red Tie. "Would you kindly tell me what you consider to be the really right type of artist?"

"Well, I will quote an example," said the Pedant: "I have a young friend who has given some years to the closest and most devout study of the works of the early Italian masters; and so highly has he cultivated his appreciation of those exquisite craftsmen, that he can work now absolutely in their manner, with all their lovely simplicity and all their delightful ingenuousness and quaintness of style."

"Here, wait a minute!" broke in the Art Critic. "Are you seriously putting forward your young friend as a modern artist of the proper type? Does that purely imitative sort of work appeal to you as right?"

"Of course it does," returned the Pedant. "It is right, absolutely right, because it is in accordance

with a pure and noble tradition; because it is free from every taint of modernism; because it shows thought and learning, and the sincerest regard for the past."

"You like it because it is everything it ought not to be," scoffed the Man with the Red Tie; "because it is silly, affected, unnatural, and utterly out of touch with the sentiment of our times."

"Great traditions are for all time," objected the Pedant, "they are immutable, monumental, and nothing can change them."

"The traditions may be immutable," replied the Critic, "but the application of them varies, and should vary, in every age. Because the vital principles of art do not change, it does not by any means follow that the men who respect them ought all to think alike and work alike. Indeed, the truest regard for these principles is shown in keeping the practice of art from becoming stereotyped, and in carefully avoiding conventional affectations."

"But surely you would not condemn the artist who has made so close a study of these principles as laid down by the ancients that he can work in the very manner of the old masters," said the Pedant. "You would not call him conventional or affected?"

"I hardly know what to call him," returned the Critic. "Perhaps he would be best described as an anachronism. But anyhow, he is perfectly useless as a worker in the art world. Your young friend, for instance, who paints like an early Italian, is doing absolutely nothing to uphold the great principles of art; he does not even understand what they mean. The early Italian was simple, unaffected, and primitive, because the age in which he lived was primitive and unsophisticated; the modern man, who lives in the midst of a complex and highly developed civilisation, cannot possess this antique innocence, and with him to paint like a primitive is a pose and an affectation. He is blind, incapable of observation, unreceptive to impressions; he is stupefied by study of the mannerisms of art, not of its principles."

"Then what are the principles of art?" cried the Pedant.

"The one great principle that includes all the rest is fidelity to the spirit of one's own time," replied the Critic, "and the man who is true to this principle maintains the tradition to which all the great masters have adhered. Art is a living force, not a dead language, and our duty is to keep it alive; we must not fail in that duty through mistaken respect for the past." **THE LAY FIGURE.**





PAINTINGS IN BLUE AND SILVER;
BY JAMES McNEILL WHISTLER,
PAINTER OF INTERIORS.

JAMES MCNEILL WHISTLER.

(Reproduced from the original in the Collection of His Honour
Judge Willison Evans, 1



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THE OPEN-AIR PULPIT OF GRACE CHURCH, NEW YORK
BY SAMUEL HOWE

THAT Dr. Huntington lived long enough to inspire some one to present to the New World so timely an evidence of its daily need as an outside pulpit on the Great White Way of the New Metropolis is something for which we should all be devoutly thankful.

We are also to be congratulated on the subject he selected for its adornment, upon the architect who had the matter in charge and upon the sculptor to whom was entrusted the interpretation of the theme.

An open-air pulpit is an innovation and a departure; this, so far as is known, seems to be the only

one on the continent. Outdoor preaching, as a method of reaching the man of the street, is by no means new to the old country—France, Italy and England have many pulpits built on the outside of churches or near by on crossroads. The Mother of Parliaments, so her history tells, assembled in large multitudes to hear the appeal of Hooker and Latimer at St. Paul's Cross again and again. The great controversies of the time were fought out in this manner. The banners of the Armada were carried in triumph and laid at the feet of the speaker. It is scarcely likely that the open-air pulpit of the New World will witness any such scene, but there are, doubtless, preachers who will gladly devote their energies, grappling with the vital problems of the day, appealing to the hearts with firm grasp of their subject and of themselves, and not



PULPIT, CENTRAL PANEL

JULES EDOUARD ROINE, SCULPTOR

Open-Air Pulpit, Grace Church



PULPIT, SIDE PANEL

J. E. ROINÉ, SCULPTOR

satisfied to reach merely the ears of the multitudes in endeavoring to solve the greatest question, What sort of life is worth the living? This pulpit is well placed. At Tenth Street Broadway deflects slightly to the west of the course it holds below, so that the corner here stands at the end of a vista, an effect which in itself is rare in this rectangularly planned city. The spot is known throughout the land, and Grace Church is dear to the hearts of many. No sooner had the rector dropped his numerous labors in this city than the opinion of the public was voiced by the press and regret was heard on every side.

League Exhibition. With its well-grown trees and picturesque shadows this drawing might have been called "Grace Church Fifty Years Hence."

The pulpit will stand in the center of a pavement, as the accompanying drawing shows. The suggestion of Mr. Renwick for a screen building is also indicated to stand over the playground of the choir boys, thus hiding the unsightly commercial loft building which intrudes on us to-day. Of course, it will be in keeping with the church and in some way can possibly be made to contribute to her support by the rent of offices.

The sculptor, Mr. Jules Edouard Roiné, is known broadly because of his intellectual equipment. The idealism and exquisite rendering of a plaque, "The Dawn of the Twentieth Century," for which the French government gave him a special medal, need no comment. This alone is an acceptable evidence of skill. He apparently does not need any stimulus that we could supply, judging from the boldness of his attack of the subject and the keenness of his realization of its lessons.

Why the Beatitudes? one might ask. "Because," in-



PULPIT, SIDE PANEL

J. E. ROINÉ, SCULPTOR

Open-Air Pulpit, Grace Church



Drawing by Samuel Howe

OPEN-AIR PULPIT, GRACE CHURCH

WILLIAM W. RENWICK, ARCHITECT

stantly comes the response from the clergy, "the Sermon on the Mount preached in the open was so wonderful a representation of the underlying philosophy of His teaching and of the urgent need of the times. We are after power and money, His teachings glorified the sacrifice of self." We have

but to glance at the work of Mr. Roiné to see how closely he had become in touch with this philosophy. Delicacy and subtlety of touch with breadth and vigor are shown in the cast. How much will survive in the marble remains to be seen. It is to be hoped that the varying textures will be preserved.



PONT NEUF

BY HERMAN A. WEBSTER

THE ETCHINGS OF HERMAN A. WEBSTER, A.R.E. BY MARTIN HARDIE

THERE are wonderfully few etchers to-day whose work strikes a note of imagination and individuality. One of that small company is Mr. Herman A. Webster.

An artist's life is written in his work, and the cold facts of his biography are of little real importance. So I put here merely a few outlines of Mr. Webster's career, the milestones that mark the route along which he has proceeded. It has been a career of strenuous activity, for the artist who now prints his finely wrought plates in his studio in the Rue de Furstenberg at Paris has graduated at a famous university, traveled round the world, spent two years in commercial life, toiled as general reporter to a big daily paper, worked in a coal mine and acted as assistant cashier in a bank. And the tale of his years is only just over thirty, for he was born in 1878. Need I add—for an English reader it would be quite superfluous—that Mr. Webster is an American, with New York as his native city?

Mr. Webster came into the world with an innate love of art. In his schooldays he made posters for

the school games, and at Yale he was one of the editors and a valued illustrator of the *Yale Record*. This love of art was fostered by a visit to the 1900 Exposition at Paris and by a tour in Japan and China. On returning home his desire to adopt art as his life calling was checked by family opposition, and, at his father's wish, Mr. Webster—in the office of the Chicago *Record-Herald* and elsewhere—served two years of bondage to commerce. Determination, however, won its way at last, and in February, 1904, he set out to Paris with the family consent to "try it for a year." That year is still continuing.

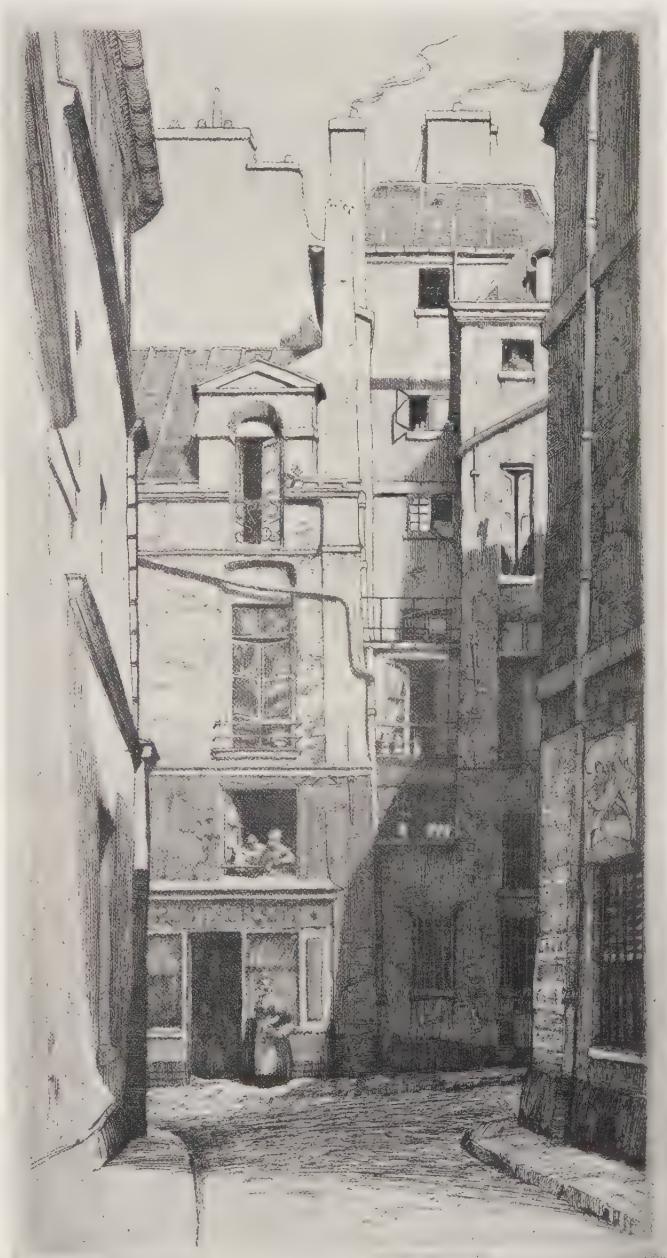
Soon after his arrival in Paris chance led him to the Bibliothèque Nationale, where he saw some of Meryon's etchings, and fell instantly under the spell of the great artist whose sinister needle first revealed the mysterious and somber poetry of Paris and the Seine. From Meryon and from books he forthwith taught himself to etch, receiving no outside instruction, but evolving his own methods till he attained mastery of the "teasing, temper-trying, yet fascinating art"—a mastery the more valuable and complete in that it was based on his own experience. A first attempt was made from his studio window in the Rue de Furstenberg, and

Etchings of Herman A. Webster

some copper plates went with him on his autumn holiday at Grez, that "pretty and very melancholy village" in the Forest of Fontainebleau where Robert Louis Stevenson met the romance of his life. A pilgrimage to Spain in the spring of 1905 was the source of several spontaneous and effective plates, among them *St. Martin's Bridge, Toledo* and *Mirada de las Reinas, Alhambra*. Up to this point Mr. Webster's work may be considered, in a large measure, tentative and experimental, but from 1906 onward he has found in Normandy—at Pont de l'Arche and Rouen—at Bruges, and, above all, in Paris, the inspiration for a series of plates noteworthy for their fine craftsmanship and their expression of individuality. They have won him the recognition of connoisseurs and public without his passing through any period of undeserved obscurity. At the Paris Salon, at the Royal Academy and in his native land his etchings have constantly been exhibited and admired. Nor must I forget to add that in 1908 he was elected an Associate of the Royal Society of Painter-Etchers, which under the presidency of its veteran founder, Sir Francis Seymour Haden, has done so much to foster the revived art of etching.

It is of some of the chief works produced and exhibited during the last three years that I have now to speak, and in doing so may, perhaps, indicate a few leading characteristics of the etcher's work. His chief delight is in the nooks and corners of Old-World thoroughfares and *culs-de-sac*, where deep shadows lurk in the angles of time-worn buildings and sunlight ripples over crumbling walls, seamy gables and irregular tiled roofs. Of such is a series of subjects found in old Rouen—the *St. Ouen*, the *Rue du Hallage*, where the cathedral spire towers high above old timbered houses, and that charming plate with the title *Old Houses, Rouen*, a quaint corner of tenements whose high-pitched roofs stand propped against one another for all the world like a castle of cards. And so we pass to two courtyard scenes—belonging, like the Rouen sub-

jects, to the year 1906—the *Cour, Normandie* and *Les Blanchisseuses*. In both we find the artist becoming more adept in using broad and balanced disposition of light and shade to give not merely chiaroscuro but the suggestion of actual color, and more skilled in adding exquisiteness of detail to refined truth of visual impression. *Les Blanchisseuses*, in particular, with its rich mystery of shadow, with its sunshine falling on white walls



OLD HOUSES
RUE HAUTEFEUILLE

BY HERMAN A.
WEBSTER

Etchings of Herman A. Webster



ANCIENT FACULTY
OF MEDICINE, PARIS

and lighting the seamed interstices of plaster and timber, has an indefinable charm that, for myself, at any rate, makes it a high-water mark in Mr. Webster's art.

It is but natural that an artist of Mr. Webster's temperament, a devoted admirer of Meryon, should become absorbed in Paris herself and endeavor to put upon copper plate the *poésie profonde and compliquée d'une vaste capitale*. The Bruges and Rouen plates showed Mr. Webster to be keenly susceptible to the magnetism and charm of medieval tradition, but Paris, steeped in sentiment even more than Rouen or Bruges, was to

BY HERMAN A.
WEBSTER

rouse a still greater warmth and feeling. His *Rue Brise Miche* found its way to the Royal Academy, and was also honored by publication in the *Gazette des Beaux-Arts* (July, 1907). Very akin to it in restful balance of composition and in fine shadow effect is the *Rue de la Parcheminerie*—of special value now, for the old street has disappeared largely since the making of the plate. *La Rue Cardinale* has affinity of general treatment, and is not the least interesting for an amazing *tour de force* in the rendering of color and texture in the striped blind over a shop front. A fourth plate, perhaps even finer than any of these in its force, directness and concentrated simplicity, is the *Rue Grenier sur l'Eau*. There is much of Meryon in its clear, crisp line work. The buildings that Mr. Webster depicts are, like Meryon's, far more than a prosaic record of architectural features. There is a spiritual and human suggestiveness behind the mortar and bricks of his pictures; as a poet of his own nation has it, they are "latent with unseen existences."

Another plate of this *Quartier Marais* series is a noble representation of Notre Dame, showing the splendid mass of the cathedral rising above the irregular houses that face the *Quartier Marais* and the *Quai aux Fleurs*. There is freedom and charm in the treatment of the foreground, where a little tug puffs along the river and the big barges move cumbrously under the lee of the near bank, and in the middle distance where the light plays pleasantly over the old houses; but the roof of the cathedral itself, put in with unpleasing rigidity of line, comes like cold fact in the middle of romance. It is as though Meryon here had imposed his weakness as well as his strength upon Mr. Webster, for in the

Etchings of Herman A. Webster

Morgue, for instance, the one small blemish is the ruled precision of the lines upon a roof. A fitting companion to this vision of *Notre Dame* is *Le Pont Neuf*, another of the etcher's largest and most distinguished plates. The stern solidity of the bridge, with its massive masonry, its corbelled turrets and its deeply shadowed arches, makes pleasing contrast with the irregular skyline of the sunlit houses that rise beyond.

It may be said of all of Mr. Webster's etchings—and perhaps there could be no higher praise—that each possesses the faculty of provoking fresh interest. That is certainly the case with some of his most recent plates. One is an interior of *St. Saturnin, Toulouse*, which will be among the *rariora* of the collector, for the plate unfortunately broke when twelve proofs only had been printed. Gothic canopies and tracery are drawn with loving care in the *Porte des Marmousets, St. Ouen, Rouen*, but it is the mystery of shadow in the deep porch that supplies the true theme. A church porch has also supplied the subject of one of Mr. Webster's latest works, *Notre Dame des Andelys*. The ordinary observer will delight in this beautiful rendering of architecture. Those who have real knowledge of etching will appreciate it still more for its clever biting and for its subtle delicacy of line so cunningly used for the indication of stone, glass and woodwork with their different surfaces and textures.

That plate of *Notre Dame des Andelys*, though not the most instantly engaging, is, perhaps, the most accomplished which the artist has produced. It is in this accomplishment that from the coldly critical point of view I see an indication, a hint only, of possible danger.

Here, and to some extent in the *Pont Neuf* and the *Rue Grenier*, the careful, tense, concentrated work shows almost too disciplined a self control. Close study of these prints gives just a touch of the irritation that comes from watching the monotonous perfection of a first-class game shot or golfer, bringing a malicious desire for some mistake or piece of recklessness. The true etching always appeals in some degree by its spice of adventure, by some happiness of accident, and so while the *Pont Neuf* and the *Notre Dame des Andelys* rouse full admiration and respect for



RUE PARCHEMINERIE
PARIS

BY HERMAN A.
WEBSTER

Etchings of Herman A. Webster



THE CATHEDRAL

BY HERMAN A. WEBSTER

their splendid artistry, the more haphazard methods of the *Rue Brise Miche* and *Les Blanchisseuses* touch a far deeper note of sympathy. They have in them the breezy, natural oratory that is often so much more stirring than the fluent, polished periods of the accomplished speaker. But even where Mr. Webster is most precise in his articulation, most resolute in his adherence to familiar truths, he always combines with this a personal aspect and a power of selection that, disregarding the commonplace and petty, lend poetry to the interpretation.

In studying the work of a young etcher—and Mr. Webster is still young as an etcher—it is almost always possible to trace certain influences which, quite legitimately, have acted upon his choice of subject and his technique. In one of his

first etchings, *The Court, Bourron*, the Whistler influence is frankly apparent. *Les Blanchisseuses* is in no sense an imitative plate, but I should have said it was the work of a man who knew Whistler's *Unsafe Tenement* by heart. And there comes in the critic's danger of leaping to rash conclusions, for Mr. Webster tells me he never saw that print by Whistler till long after his etching was made. For the Meryon influence, which is clearly apparent in much of his work, Mr. Webster makes no apology. "I have done my best to simply learn from him not to steal"—that is his own expressive way of putting it.

Mr. Webster has not learned from others at the cost of his own individuality, and one reason for the freshness that characterizes his work is that he is one of those who like to transfer their first impressions of nature direct to the plate in the open air. With very few exceptions that is how his etchings have been made. Another chief excellence in his work lies in the fact that from the first he has been his own printer. Here he has no need of any artifice; there is no trace in his etchings of the meretricious printing which Whistler condemned as "treachery." Light and shade enter into charming alliance in his prints, but line is always of the confederacy, and it is to purity of line that the shadows which tell so strongly owe their strength. In the very depths of them there is always a luminous gloom, never a trace of the harshness and opacity that come from slurred workmanship and reliance upon printers' ink.

Perhaps I have said too much already, for Mr. Webster's work is well able to speak for itself. But there is one noteworthy feature, common to all his plates, that claims attention, and that is his power of rendering sunlight. If he loves dark and dingy thoroughfares with dilapidated roofs and moldering plaster it is for the sake of those quaint shadows that peep from their recesses and climb the high walls, and still more for the patches of brilliant, quivering sunlight to which the shadows give so full a value. He seems to hear, like Corot, the actual crash of the sun upon the wall—*l'éclat du soleil qui frappe*.

M. H.

THE eighty-fifth annual exhibition of the National Academy of Design will open in the galleries of the American Fine Arts Society March 12, closing April 17. Varnishing day is set for March 11, from 9 A. M. to 12 noon. The hanging committee will be H. Bolton Jones, John W. Alexander and Isidore Konti.

Whitehall, Mr. Flagler's Residence

WHITEHALL, MR. FLAGLER'S RESIDENCE AT PALM BEACH

MR. HENRY M. FLAGLER's residence, called "Whitehall," at Palm Beach, one of the most interesting private houses in the country, was designed by Carrere & Hastings, and the interiors, of which several reproductions are shown herewith, were the work of Pottier & Stymus. The first-floor plan provides for the grand hall, salon, dining room, breakfast room, art gallery and music room, billiard room, ballroom and the owner's private office. On the second floor there are Mrs. Flagler's chamber, boudoir and dressing room, and twelve guest chambers. These rooms are all treated in period styles. In addition there are a number of servants' rooms, and valets' and maids' rooms for visiting guests.

The grand dining room is treated in François I design. The size is 44 x 33 feet. The room is finished in satinwood, with the ceiling divided into panels and ornamented with papier maché in tones of green coloring, relieved by gold. The mantel is a remarkable piece of carving, some of it being so fine that a magnifying glass is needed to see the details of the work. A panel of Aubusson is introduced in the frame.

The walls are hung in two shades of green tapestry, and the windows are draped with plain green silk velour, having bands

of the Aubusson tapestry in old colorings; the portières are of the same, in different designs of tapestry. The dining room chairs are covered with Aubusson tapestry. Each piece was especially made. The long table of satinwood, to correspond with the room, is covered with a cloth of plain green velour. There is an appliquéd border and monogram in the center. The window curtains are of rich Cobert lace, the rug of Savonnière, the center being plain green, with rich border, representing fruit and game.

The carving of the buffets and china cabinets is particularly noteworthy. The room is lighted by four bronze and crystal chandeliers. The andirons



BILLIARD
ROOM

RESIDENCE OF H. M. FLAGLER, ESQ.
"WHITEHALL," PALM BEACH, FLA.

Whitehall, Mr. Flagler's Residence



MRS. FLAGLER'S CHAMBER
DECORATED IN LOUIS XV STYLE

RESIDENCE OF H. M. FLAGLER, ESQ.
"WHITEHALL," PALM BEACH, FLORIDA

are of bronze and floor of oak, with parquet border. In the billiard room the Swiss style has been followed. The mantel is of Caen stone, the flat beam ceiling of oak, and the coloring is of gold and shades of green and red.

In Mrs. Flagler's bedchamber the walls are of gold silk damask, the window draperies of the same material, richly embroidered, and the curtains of silk lace. The furniture is of the period of Louis XV. It is in two tones of pearl gray. The bed has a canopy draped with gold silk damask, and a bedspread of the same. Behind the canopy is an antique lace panel. Each corner of the bed is ornamented with a woman's head and shoulders in bronze. The floor is of maple, covered with an Axminster rug. One of the choice pieces of art in this room is a bronze clock of *The Three Graces*.

All the rooms on the first and second floor open upon an inner court, according to the plan which is familiar in the architecture of the southern continental countries. The central fountain in such a court is usually one of its most characteristic fea-

tures, the splashing water adding an effect of coolness, which is doubly welcome in high temperature climates.



INNER COURT
WITH FOUNTAIN

"WHITEHALL," PALM BEACH
FLORIDA



GRAND DINING SALON IN FRANCOIS I STYLE
RESIDENCE OF H. M. FLAGLER, ESQ.
"WHITEHALL," PALM BEACH, FLORIDA

Dome of Cathedral of St. John the Divine

THE DOME OF THE CATHEDRAL OF ST. JOHN THE DIVINE

A REMARKABLE dome has recently been completed in the construction of the Cathedral of St. John the Divine on Morningside Heights, New York City, in a fashion that has excited wonder and admiration among architects, engineers and builders. The four great arches which are to support the spire are shown in one of the illustrations herewith as they appeared when the construction of the masonry dome was begun. The cathedral will extend for the major portion of its length west from the western arch, the transept running from the north and south arches. For the purpose of holding services in that portion of the cathedral already built the openings under the arches have been filled with temporary walls of concrete. The dome, which serves as roof, is in part a permanent structure.

The important feature of this project has been the manner of building the temporary dome of thin, flat tiles. The work was carried out by the enterprise of Mr. Rafael Guastavino, under the sanction of Mr. La Farge, the architect, and Mr. Barclay Parsons, consulting engineer. The manner in which the dome has been laid without any inside support is understood to have been invented and applied in earlier pieces of work by the elder Mr. Guastavino, but the present undertaking, in view of the large scale, was considered nothing short of audacious. All false work and heavy staging were dispensed with.

At all times during the advance of the work the incomplete dome was self supporting. Bricklayers' scaffolds were built up on the shell as the latter grew. The tiles in the lower course being only



INTERIOR OF DOME
CATHEDRAL OF ST. JOHN THE DIVINE

HEINS & LA FARGE, ARCHITECTS
RAFAEL GUASTAVINO, BUILDER

Dome of Cathedral of St. John the Divine

slightly inclined from the vertical and set on edge, the work at this point resembled the laying of an ordinary vertical circular wall. As the work advanced exterior scaffolds were built up almost vertically but following the angle, until the overhang reached a stage where the surface had become flat enough for men to work on it directly. From this point on the men were supported on the incomplete arching shell of tile, reaching over the edge of the last course to lay.

This extraordinary situation was made possible by reason of the fact that in the ingenious method of construction followed in overlaying the courses the shell was for all practical purposes monolithic.



EXTERIOR SHOWING DOME

CATHEDRAL OF ST. JOHN THE DIVINE

The first pendentive course was laid May 1, 1909; the last, June 7; the dome was completed August 16.



DOME IN COURSE OF CONSTRUCTION

CATHEDRAL OF ST. JOHN THE DIVINE

Architectural League Exhibition



HOUSE AT BAYBERRY POINT
ISLIP, L. I.

GROSVENOR ATTERBURY
ARCHITECT

Architectural League Exhibition

THE Architectural League of New York held its twenty-fifth annual exhibition last month. The display was marked by an emphasis upon those features which appeal directly to the layman and the general public. This policy has much to commend it. Stimulating the interest of the outside public is one of the most important opportunities which these shows afford. The two secondary galleries were ablaze with color provided by the many works of mural decoration which engage the energies of so many of our painters, at times to the detriment of the painters' exhibitions proper.

One or two features arrested the visitors' attention at once. The tapestries made by Mr. Albert Herter and under his direction for the house of the late Mr. Harriman at Arden, which have already been noticed in recording the exhibition at the National Arts Club recently, formed an unusual exhibit. Two large imposing doors and transom for the chapel of the United States Naval

Academy at Annapolis were on view by Miss Evelyn B. Longman, a pupil of Daniel C. French. Among other examples of sculpture were Miss Enid Yandell's fountains and the panels in plaster for the outdoor pulpit for Grace Church, New York, by Mr. Roiné, described elsewhere in this issue. A special personal interest attached to the working cartoon by Sir Edward Burne-Jones for a mosaic head with a number of autographic working directions around the margin.

F. D. Millet's thirteen panels painted for the Cleveland Trust Company of Cleveland, Ohio, illustrate

historical conditions in the early settlement of the local lake district. The color is sharp and positive and if the panels make no pretense to charm they are presumably well adapted to the conditions of lighting in which they are to be placed. John W. Alexander's decorative panel is interesting. Mr. Blashfield was represented by a number of studies for his decorations in the Federal Building at Cleveland, Ohio, in which his thoughtful, well-ordered draughtsmanship was once more in evidence. The Wilkes-Barre Court House mural



HOUSE AT BAYBERRY POINT
ISLIP, L. I.

GROSVENOR ATTERBURY
ARCHITECT

Architectural League Exhibition

painting by Kenyon Cox, recently reproduced in this magazine, was awarded the medal for painting. Robert W. Ryland, Arthur Crisp, Mr. Blendon Campbell and others helped with their contributions to pitch the exhibition in a high note of color. W. J. Fosdick's "incised line paintings" on wood have all the brilliancy of illuminations.

While features of this description, however, save the galleries from any forbidding aspect, the prime interest of these annual shows rests, of course, on the architectural work proper. Midway between these two extremes should be mentioned the designs submitted in competition for the Henry O. Avery prize. The subject for the year was a Renaissance altar and reredos for a church of moderate size.

EARLE HOUSE



WALLIS AND ROGERS, ARCHITECTS

The design to which the prize was awarded had been executed by Frank A. Colby, architect; Frederick Wilson, mural decorator, and Carl Heber, sculptor. At each end of the reredos, which is



HOUSE AT CEDARHURST, L. I.

LOUIS BOYNTON, ARCHITECT

An Attractive House of Moderate Cost



HOUSE OF WILLIAM R. WEBSTER, BRIDGEPORT, CONN.

JOSEPH W. NORTHROP, ARCHITECT

surmounted by a mosaic of the Ascension, stands a large statue of a saint. The carving of the reredos was in general elaborate.

Work of outstanding quality in public and semi-public buildings was shown by such architects as Carrere & Hastings; McKim, Mead & White; Delano & Aldrich; Cram, Goodhue & Ferguson; Howells & Stokes, and Swartout & Litchfield.

In country-house designing Grosvenor Atterbury sent photographs of his attractive treatment of a house at Bayberry Point, in which the building and the garden walls sit snugly on the land in their somewhat unusual setting. A house by Louis Boynton, at Cedarhurst, L. I., displayed an effective use of an upper outdoor room. The Earle house, by Frank E. Wallis and W. J. Rogers, associated, was one of several of their buildings shown in photographs which indicated a facility for keeping to practical requirements without loss of distinction. Country houses by Mann & MacNeill included a well-devised exterior for the residence of E. J. Jewett, at Englewood, N. J.

A HOUSE of moderate cost in Bridgeport, Conn., designed by Joseph W. Northrop, architect, appears in the illustration shown above. With a simple and unpretentious exterior and with comparatively little assistance in surroundings, the architect has succeeded in making a roomy, well-lighted building of a sensible and commendable type. By varying the wall surface in the two textures of brick and stucco and by the use of a broad, if somewhat high-pitched roof, he has minimized the height, which was probably a difficult but altogether essential feature of the scheme.

THE Wesson House, in Springfield, Mass., designed by Robins & Oakman for Frank H. Wesson, is in the residential quarter of the town, but is removed sufficiently from the more crowded portions to allow a certain amount of space surrounding the buildings and thus secure an effective setting. The site, on the other hand, has been carefully studied,

A House by Robins and Oakman



HOUSE FOR FRANK H. WESSON, SPRINGFIELD, MASS.

ROBINS AND OAKMAN, ARCHITECTS

in order to preserve the view from the building itself. The land tops a bluff on the bank of the Connecticut River, which describes a curve below and gives a view of some ten miles up and down the stream.

The structure is of terra-cotta blocks, which have been stuccoed. The roof is of tile. The interior woodwork of the main rooms is of ash, with a plain wax finish.



INTERIOR, WESSON HOUSE

ROBINS AND OAKMAN, ARCHITECTS

A House by Robins and Oakman

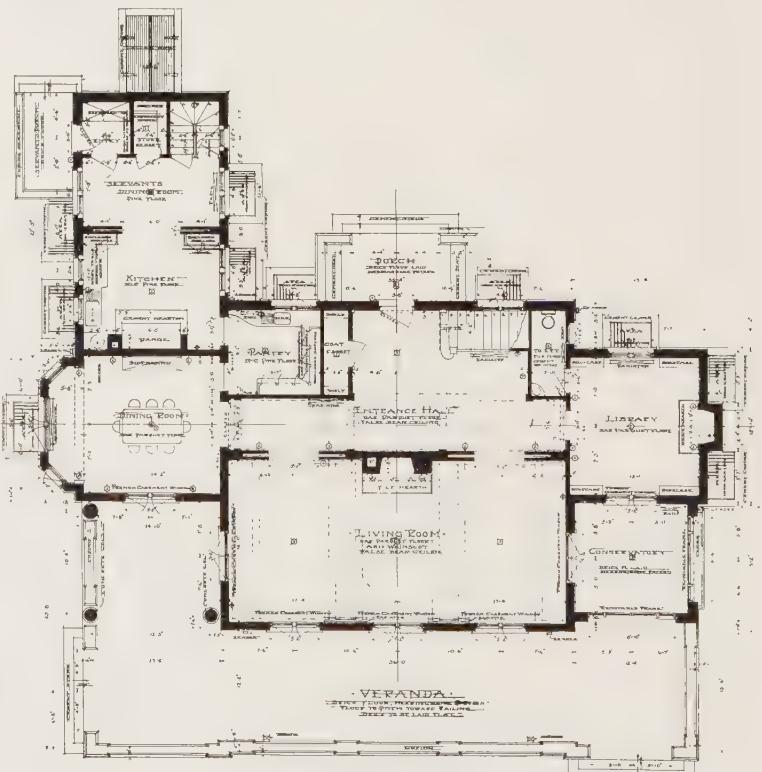


WESSON HOUSE FROM STREET

ROBINS AND OAKMAN, ARCHITECTS

The architects have made the veranda an important feature of the plan. Upon it the living room gives directly by three French casement windows, hinged to swing open as doors. On the farther wall of this room, opposite the central windows, is the fireplace, with a roomy tile hearth. The chimney rising from the center of the main roof marks this as the center point of the ground-floor plan. To the rear of the chimney and partition wall is the entrance hall, running back to the rear porch and street entrance, which appears in the view above, and extended on either side as an open passageway to the library and the dining room at either extreme. On the dining-room side the structure is extended to the rear for the kitchen, servants' dining room, entry and stairs and storerooms. These quarters of the house are brought into a compact group, without crowding, and with good light, though, of course, with no windows giving on the thoroughfare. The veranda is in effect thrown

and living room. The library has an open fireplace of brick, and radiators under the window.



WESSON HOUSE
FIRST FLOOR PLAN

round three sides of the well-portioned spacious living room, though on the library side the veranda is cut off and the space devoted to the conservatory, with second - floor rooms above. The floor of the veranda is in brick and pitches toward the railing. The floors of the living room, library, entrance hall and dining room are of oak parquet and false beam ceilings are used in the hall

ROBINS AND OAKMAN
ARCHITECTS

Pennsylvania Academy Exhibition



THE BLACK SQUALL

BY PAUL DOUGHERTY



Jennie Sesnan Gold Medal, 1910

SUMMER SEA

BY CHILDE HASSAM

THE PENNSYLVANIA ACADEMY EXHIBITION

THE one hundred and fifth exhibition of the Pennsylvania Academy of the Fine Arts remains on view in Philadelphia until the 20th of this month. It is important and will more than repay a visit. This year there is no *clou* in the arrangement, as there has often been in past years. For this very reason the general high range of paintings is all the more noticeable.

The jury of selection and award consisted of W. Elmer Schofield, chairman; Thomas P. Anshutz, Frank W. Benson, Emil Carlsen, Charles H. Davis, Charles W. Hawthorne, Robert Henri, Joseph T. Pearson, Jr., Carroll S. Tyson, Jr., Frederick P. Vinton and Irving R. Wiles. The following prizes were awarded:

To Howard Gardiner Cushing for his *Portrait*, the Temple gold medal for the best picture painted in oil, without regard to subject.

To J. Alden Weir for his landscape entitled *The Hunter's Moon*, the Walter Lippincott prize of three hundred dollars.

To Childe Hassam for his painting entitled *The*

Summer Sea the Jennie Sesnan gold medal for the best landscape.

To Adolphe E. Borie, III, for his portrait entitled *Lady with Black Scarf*, the Carol H. Beck gold medal for the best portrait.

To Mrs. Alice Mumford Roberts, for her painting entitled *The Morning Air*, the Mary Smith prize for the best picture painted by a woman resident in Philadelphia.

The number of artists exhibiting was 370; the number of paintings shown, 495; the works of sculpture, 112.



HILLS OF BYRAM

BY DANIEL GARBER

Pennsylvania Academy Exhibition

The sculpture in these exhibitions holds normally a secondary place, owing to the output which is available, the limitations of space and the unfortunate conditions of lighting in those galleries to which the sculpture has to be for the most part confined. The showing is representative, though confined for the most part to works of small scale. A group of five characteristic notes of the West from the hand of the late Frederic Remington serves as a reminder of the loss which his death has entailed in facile and incisive record of all but past conditions.

Perhaps the most extraordinary exhibit among the paintings was Mr. Tarbell's huge portrait group entered as "unfinished." This is so out of the usual range of the painter's work and so assertive in its mere size that it immediately raises doubts. How far it can be vitalized no one can say beforehand, but if Mr. Tarbell succeeds later in striking twelve with this work he will have reached out and



RIGHT AND LEFT

BY WINSLOW HOMER

grasped a hard-won success. At present the horses and dog are mere dummies and the figures are too obvious in their poses. John S. Sargent's skill is shown in the portrait of Joseph Pulitzer, a keen delineation, and in the portrait of Dr. J. William White, of Philadelphia, painted last summer, and now for the first time publicly exhibited, a work in which the color scheme is rich and somberly bril-



Walter Lippincott Prize, 1910

THE HUNTER'S MOON

BY J. ALDEN WEIR



PORTRAIT OF

A LADY

BY GEORGE DE FOREST

BRUSH

Pennsylvania Academy Exhibition



Temple Gold Medal, 1910

PORTRAIT

BY HOWARD GARDINER CUSHING

liant. John W. Alexander's portrait of the late Richard Watson Gilder is a record dating some

years back. George DeForest Brush's *Portrait of a Lady* has an exquisite, painstaking sureness of effect. Mr. Borie's portraits are workmanlike and direct. Mr. Cushing repeats his now familiar essays in sparkling brush work and effective drawing. Robert Henri continues vigorous and sharp, with an air of almost reckless and instantaneous attack, admitting, or, perhaps, requiring, no second thoughts.

The landscapes run almost the whole gamut of our present painting, from Mr. William Glackens's biting palette and outwardly careless brush work to Mr. Tryon's profound gentleness, as in the *Autumn Sunset*, with its finely inwrought haze. Sentiment and a high degree of control save Mr. Alden Weir's charming *Hunter's Moon* from emptiness. Like Mr. Groll he has here painted the sky on a low pedestal of land, but he has further essayed to put the moon itself in his picture, and the success with which he has done so without raising the odds too heavily against him is remarkable. In a different manner Mr. Redfield and Mr. Schofield paint the air, as well as the land under and behind it. Other men, like Mr. Dougherty, endeavor to get the solidity, the weight and impact of material substance. His seas and rocks make an interesting contrast to Mr. Hassam's, for whom the surfaces of water and



Carol H. Beck Gold Medal, 1910

LADY WITH BLACK SCARF

BY ADOLPHE BORIE



Mary Smith Prize, 1910

THE MORNING AIR

BY ALICE MUMFORD ROBERTS

In the Galleries

weather-beaten stone are composed of a thousand little mirrors all flashing with the many colors of their various lights.

Reverting to sculpture visitors will find that R. Tait MacKenzie's portrait in low relief of Dr. S. Weir Mitchell and other of his portraits betray the zest of the professional training which aids this artist in his physiological vision. Chester Beach's five or six exhibits represent a talent that is advancing probably for a wider recognition and more abundant opportunity. The deeply studied delicacy of Bela L. Pratt's modeling was shown in the *Dance* panel for the new Boston Opera House. J. Scott Hartley, Charles Grafly, Adolph A. Weinman and Eli Harvey are represented in characteristic fashion. An interesting project by A. Phimister Proctor is the working model for one of four colossal tigers for the new Piney Branch Bridge in Washington, D. C. Among the women sculptors represented are Abastenia St. Leger Eberle, Emily Bishop, Anna Coleman Ladd, Edith Woodman Burroughs, Martha M. Hovenden, who shows an interesting portrait in colored wax, and Olga Popoff. While the group of sculpture as a whole was representative of only certain features of contemporary effort, the variety of intention is noticeable, and the group deserves better attention than it is ordinarily likely to receive from the visitor to these exhibitions, wherein the in-

terest must be preponderatingly centered on the work of the painters.

N THE GALLERIES

IN THE GALLERIES N. E. MONTROSS has moved his galleries from 372 Fifth Avenue to No. 550 Fifth Avenue, between Forty-fifth and Forty-sixth streets. He opened with an exhibition of twenty-two paintings, made up for the most part of loans from the Freer collection of the National Gallery, Washington, and from the collection of Col. Frank J. Hecker. Four artists were represented—T. W. Dewing, A. H. Thayer, D. W. Tryon and James McNeill Whistler. Mr. Thayer's paintings were three in number, and included *The Monadnock*, which is familiar to our readers. There were also three examples of Whistler's work. Six paintings were shown by Mr. Dewing in his characteristic manner. Ten of Mr. Tryon's paintings were shown. Earlier exhibitions at the Montross Galleries included a noteworthy group of paintings by Mr. Eduard J. Steichen, together with some of his photographs, among which his familiar *Rodin* drew renewed attention. The paintings formed an arresting group of landscapes of unusual quality,

In addition to the exhibition of portrait busts by Courtenay Pollock, which we have already noticed,

Scott & Fowles, at their galleries, 590 Fifth Avenue, have shown recently a portrait of the Hon. Mrs. Frederic Keppel, by Hoppner. Mrs. Keppel was a niece of Horace Walpole, a sister of the Duchess of Gloucester, whose portrait by Gainsborough is one of the treasures of the Taft Collection, and was the wife of the Bishop of Exeter. Unlike the Gainsborough portrait, in which the sitter rejoiced in a high-erected coiffure, the sitter here wore her hair



Courtesy of C. W. Kraushaar

THE COAST OF BRITTANY

BY J. M'NEILL WHISTLER

In the Galleries

simply, but powdered. The portrait is an interesting example of Hoppner's art. Without descending to the position of a copyist, Hoppner appears to have modeled his style of painting after the manner of Sir Joshua Reynolds. Although most of his work was done in portrait painting he showed a fondness for landscape. Several of his sketches in chalk, of great beauty, are in the Print Room of the British Museum. Since the revival of interest in his portraits several of them have brought very high

prices. It is recorded that his portrait of Lady Louisa Manners at the Peel sale in 1901 fetched 14,050 guineas, which at the time was the highest price ever given for a picture in England.

The Whistler at the Kraushaar Galleries, 260 Fifth Avenue, is of an unusual order. *The Coast of Brittany* was painted in 1861, and shows the tact with which the artist transcribed a faithful picture of a natural scene. The stretch of sand, the highly lighted sea, the tumbled rocks of the shore and the

reclining figure of the girl are set forth with downright attention to fact but with a fine skill in the uses of tone and the possibilities of pleasing composition.

In the Oehme Galleries, 467 Fifth Avenue, there has been shown a collection of ten pictures by E. Irving Couse, depicting the picturesque types of Pueblo Indians of Taos, New Mexico.

The American Society of Miniature Painters has held its annual exhibition in the Knoedler Galleries, 355 Fifth Avenue, and gave a good account of itself. Among the exhibitors whose work was of outstanding interest were Miss Laura Coombs Hills and Mrs. Lucia Fuller. A group of ten miniatures by Miss Martha S. Baker showed a grasp of the peculiar qualities of the



Courtesy of M. Knoedler & Co.

PORTRAIT OF MRS. HENRI A. L. HOGUET

BY MISS SEARLE

In the Galleries

medium, an interest in character and well-handled drawing. Miss Searle's portrait of Mrs. Henri A. L. Hoguet was well posed and carefully studied in color. Mrs. Carrolla Saint-Gaudens showed a faithful portrait of the late Augustus Saint-Gaudens. Miss Welch, whose work was recently set forth in these columns, struck a welcome note, and the work of William J. Baer, the president of the society, carried his familiar marks of distinction. Out of 297 miniatures submitted only 98 were accepted, 35 of which had been contributed by members of the society.

An incident of considerable personal interest was the discovery by Mr. Knoedler in one of his store-

room galleries of a painting by Homer Martin. This was identified as a transcript of the scene at Fort Henry, on Lake Champlain. William T. Evans, it was reported, bought the painting with the

ultimate purpose of adding it to the National Gallery collection at Washington, and the proceeds of the sale were forwarded to the painter's widow, who is living at an advanced age with one of her sons in California.

Sixteen canvases by Irving R. Wiles gave new evidence of serious artistry. The portrait of Henry Wolf, the engraver, remains an excellent example of the painter's powers of characterization.



Courtesy of Oehme Galleries

CAPE MARTIN

BY HARPIGNIES



Courtesy of Oehme Galleries

CHILDREN ON THE BEACH

BY B. J. BLOMMERS



"WESTMINSTER." FROM THE OIL-PAINTING
BY ALBERT GOODWIN, R.W.S.

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APRIL, 1910

“FAIRACRES” AND SOME OTHER
RECENT COUNTRY HOUSES BY
WILSON EYRE
BY FREDERICK WALICK

DESPITE the many town residences and office buildings he has designed it is Mr. Wilson Eyre's marked success in the field of domestic work that has particularly distinguished him. Perhaps the natural preference that any artist feels for placing his handiwork in an environment of his own choosing has led him to prefer those commissions in which he might undertake not only the planning of the house but its complete interior decoration and garden design. Or, possibly, the larger field of municipal architecture has made a less personal appeal to him. It is an interesting conjecture as to why the architect of such structures as the City Trust Building, the Borsig Bank, the résidences of Joseph Leidy and J. Wessley Pullman, all in Philadelphia, should be preeminently known as a builder of country houses. Whatever the cause, the result has been most fortunate. Mr. Eyre has long been identified with a coterie of Philadelphia architects whose work has had a widespread influence. By their general tendency toward reproducing the Pennsylvania Colonial types or adapting various features of the English manor house to our own requirements they were the first to institute a movement which has since stamped our domestic architecture with some coherence.

“Fairacres,” built near Jenkintown, Pa., is strongly reminiscent of this English period. By the informal grouping of wings and gables, its low eaves line, its irregularity of plan, it is suggestive of the estates of the south English counties. Yet the similarity is only passing. No detail of comfort or convenience has been sacrificed to a strict conformity to style. It is only the composition of a long main roof, flanked by single or double gables, accented here and there by an overhanging bay, that can be traced to any tradition. The wide, commodious

windows, the open balcony, the projecting and recessed porches, the French casement doors, the broad terraces, are all features that conform inherently to our own needs.

In studying Mr. Eyre's work one is usually conscious of some foreign influence, be it English, Colonial or, as in some of his Philadelphia residences, Florentine; yet at the same time one is equally satisfied that the problems of interior and exterior arrangement have been nicely adjusted, and that whatever sacrifice has been made to gain an architectural effect it has never been made at the expense of the plan. In the Jenkintown house Mr.



TERRACED STEPS IN GARDEN
OF THE HOUSE FOR
FRANK SQUIER, ESQ.
GREENWICH, CONN.

WILSON EYRE
ARCHITECT



RECEPTION ROOM
"FAIRACRES," JENKINTOWN, PA.

WILSON EYRE
ARCHITECT

Eyre has followed the English precedent of locating the principal rooms at the back. The entrance front is given over to drive and service entries, the main hall, kitchen and servants' dining room. The living apartments are grouped around a recessed porch on the garden front. A path, at right angles to the center of the house, broken at intervals by terrace steps and lined by hedges, potted trees and other shrubbery, serves as the axis for the garden scheme. The interiors show a rather free adaptation of various periods, the hall and library suggestive in parts of both the Tudor and Jacobean, while the reception room is reminiscent of a later epoch.

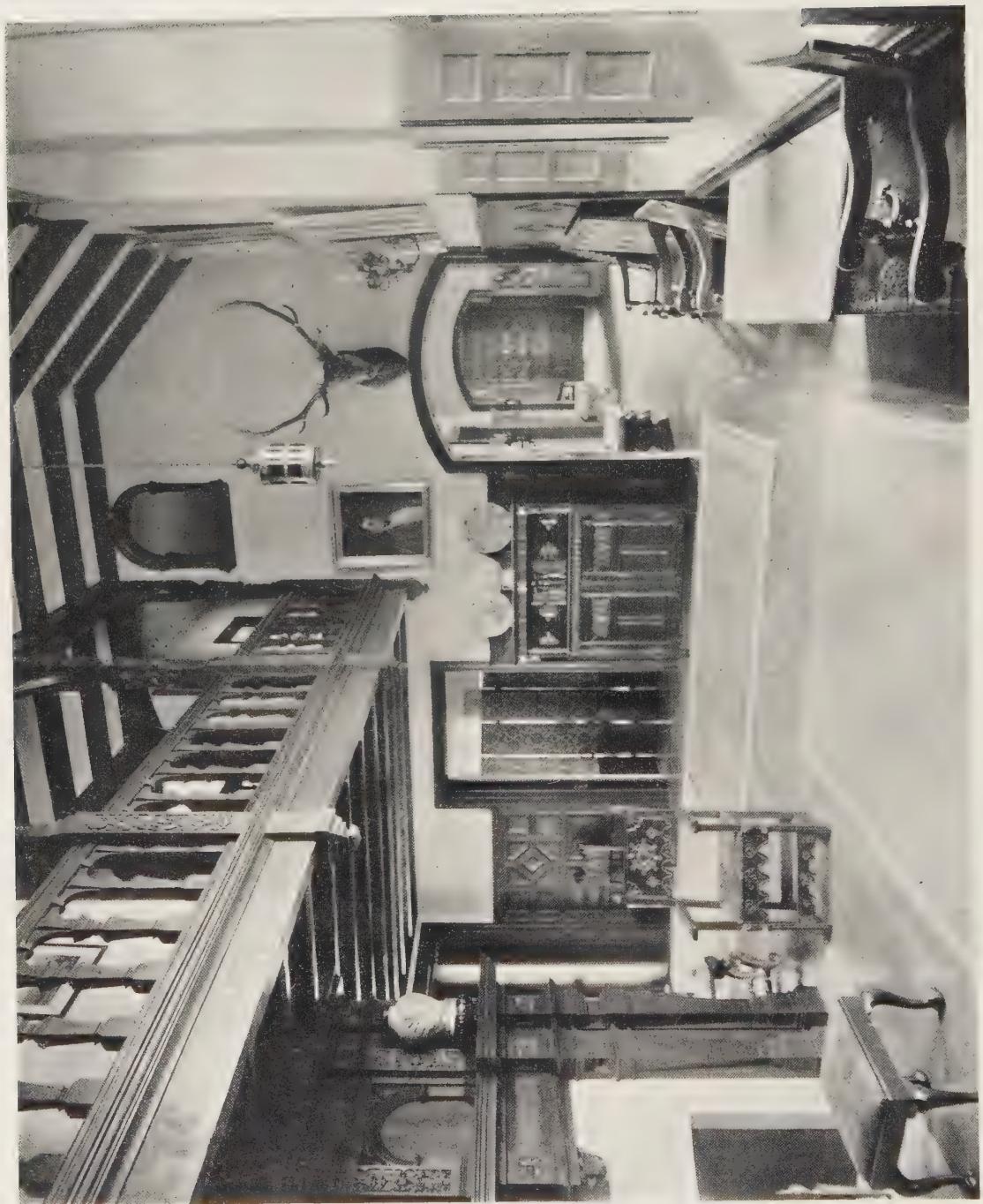
In the summer home of H. W. Rogers, at Spring Lake, N. J., a particular study of porches has been made. The house stands within a few hundred feet of the sea. The living and dining rooms, located in the wings, have their separate porches; both are connected by an arched loggia arranged along one side of the entrance hall. Balconies on the second

floor have also been provided in connection with the principal bedrooms. The walls here are of brick, finished in stucco. The roof is covered with heavy green slates of slightly varying shades. All of the outside timber work is in chestnut, hewn out of the solid wood, with the crude marks of the adze shown. It is his care in such details that helps to individualize Mr. Eyre's work. Wherever he finds it possible he applies the principles of the craftsman. Timbers and paneling are pegged; the surfaces of plaster and stucco are rendered as you will find them treated in old work; tiles, hardware—indeed, every detail of construction—are chosen with particular care that they shall bear the impress of hand-wrought work.

Mr. Eyre devotes an unusual amount of attention to his preliminary studies, frequently developing four or five alternate schemes and rendering the one finally chosen in a perspective which shows it in its garden setting. The same scheme is followed in



LIBRARY
"FAIR ACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



THE HALL
"FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT



FORMAL GARDEN
"FAIRACRES," JENKINTOWN, PA.
WILSON EYRE, ARCHITECT

Country Houses by Wilson Eyre



HOUSE FOR H. W. ROGERS, ESQ.
SPRING LAKE, N. J.

WILSON EYRE
ARCHITECT

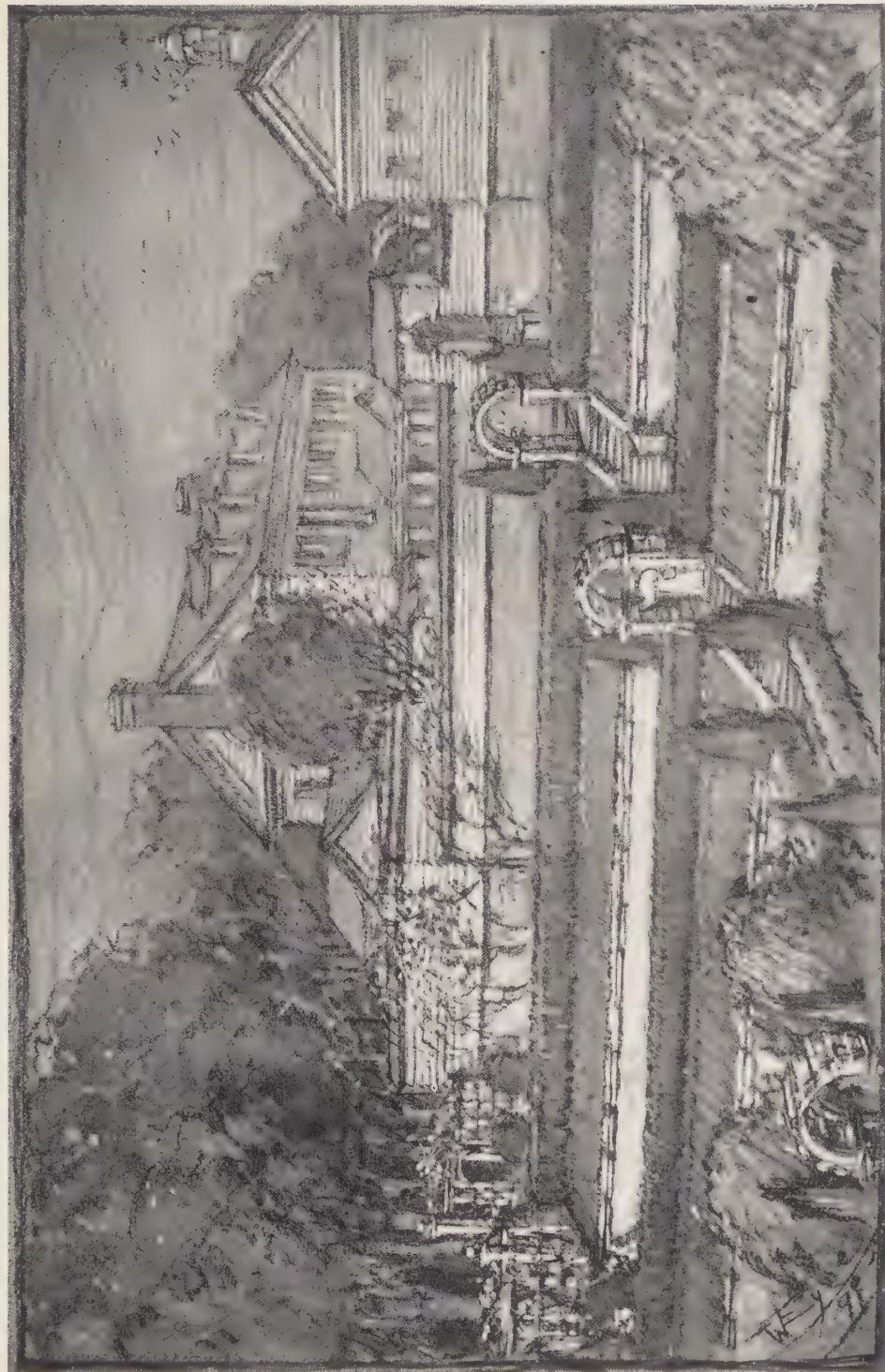
making sketches for the interiors. In place of the more or less unintelligent blue prints made from working drawings Mr. Eyre prefers to make full-color sketches, showing not only the architectural treatment of the room, but sufficient of the decoration to serve as a guide for the selection of wall hangings, lighting fixtures and furniture. Mr. Eyre's abhorrence of strict "period decoration," however, and his belief that the fittings of a house should be chosen gradually, and as far as possible from the simpler examples of the antique, lead to results as divergent from the Louis XIV or Empire interiors of the decorator's shop as one could imagine.

In view of the present widespread interest in country and suburban houses it is pertinent to consider the influences that have created it. The almost abnormal interest now in the English cottage (witness even the real-estate advertisements in the Sunday newspapers!) is due quite as obviously to the work that such architects as Mr. Eyre have been doing during the past twenty years as to any new appreciation we may have gained of the value of the

English or Colonial house by travel or through the medium of magazines. It is their distinction not only to have provided for discriminating art lovers houses of rare distinction, but also to have shaped the efforts of younger architects.

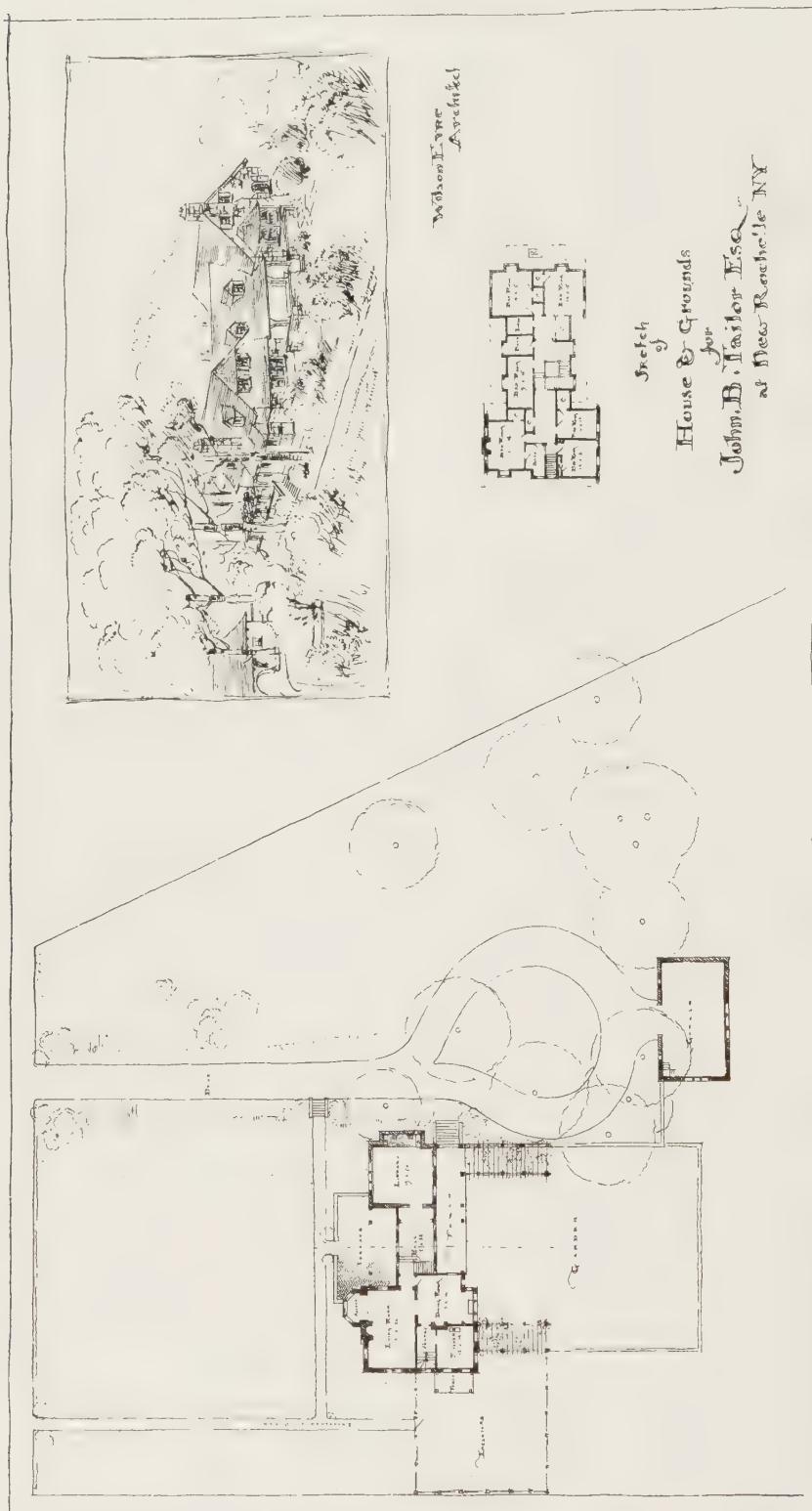
F. W.

"IF THE architect obeys the laws of beauty, of good taste, of form, of color, of proportion, he will meet with success. These laws are higher than any Constitution ordained by peoples. They cannot be brought into existence by Constitutions nor enforced by legislation. The domain throughout which they are supreme is outside of and above any Constitution that can be devised by man for the government of society, and, what is important, that which is done pursuant to those laws is permanent and enduring in its influence. Governments have perished and nations gone into decay; but enough remains of the architecture of all the ages to inform us, in some measure, of the character and condition of the peoples among whom the art was practised."—JUSTICE HARLAN.



HOUSE AND GROUNDS FOR FRANK SQUIER, ESQ.
GREENWICH, CONN.
WILSON EYRE, ARCHITECT

SKETCH OF HOUSE AND GROUNDS
FOR JOHN B. TAILOR, ESQ.
NEW ROCHELLE, N. Y.
WILSON EYRE, ARCHITECT

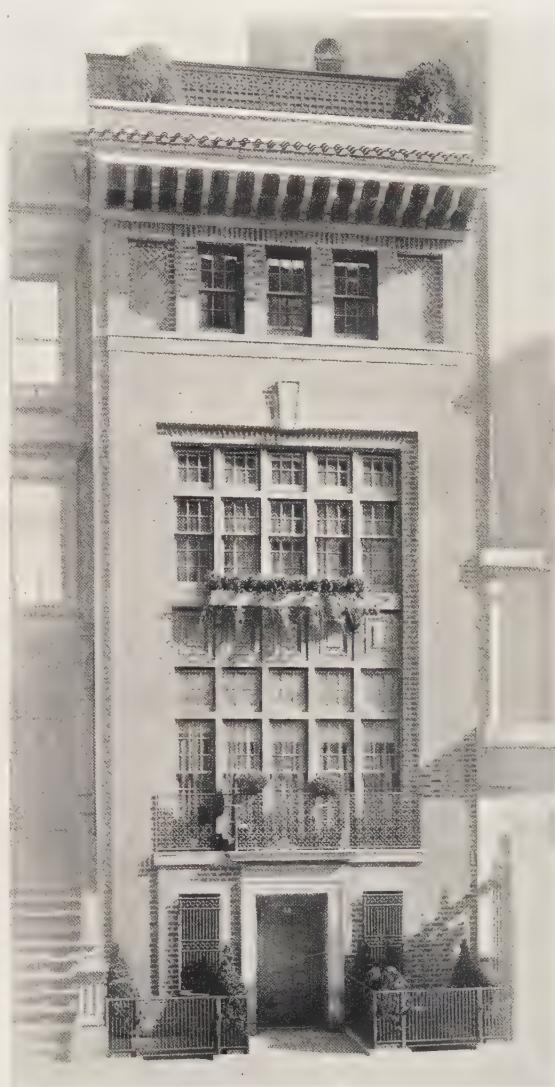


The Passing of the Brownstone Front

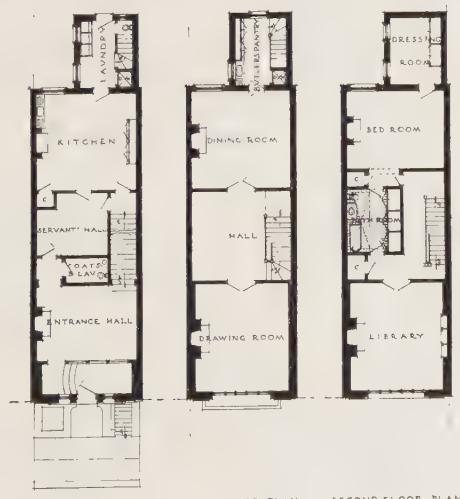
THE PASSING OF THE BROWNSTONE FRONT

THE unimpressionable American visitor to New York City is supposed to remark that it will be "quite a town when it has been built." The point is not unjustly taken. The tearing down of existing buildings for the purpose of the immediate erection of other structures is a matter of daily observation. In this general reconstruction which is going on the element of the private residence receives less attention than it deserves; and yet, if the skyscraper is characteristic of our present building activity, the brownstone front is notoriously characteristic of its own period. Wherever the old-fashioned New York house is not disappearing and giving way to high buildings or shops, but is holding its own for private dwelling purposes, the transformation begins to assert itself. The old face of the brownstone front is unsightly and the interior arrangement is neither adroit in economy of space nor convenient when judged by present requirements.

Stupidly planned, with a waste of building space and an ugliness in design that reflects the lack of imagination and the taste of the period, the brownstone fronts are found, when stripped of their veneer, wretchedly poor and cheap in construction. The soft brownstone, never more than four to six inches thick, was backed up by brick laid in lime



REMODELED HOUSE FOR EDWARD T. COCKCROFT, ESQ.
59 EAST 77TH STREET, NEW YORK CITY
ALBRO & LINDEBERG, ARCHITECTS



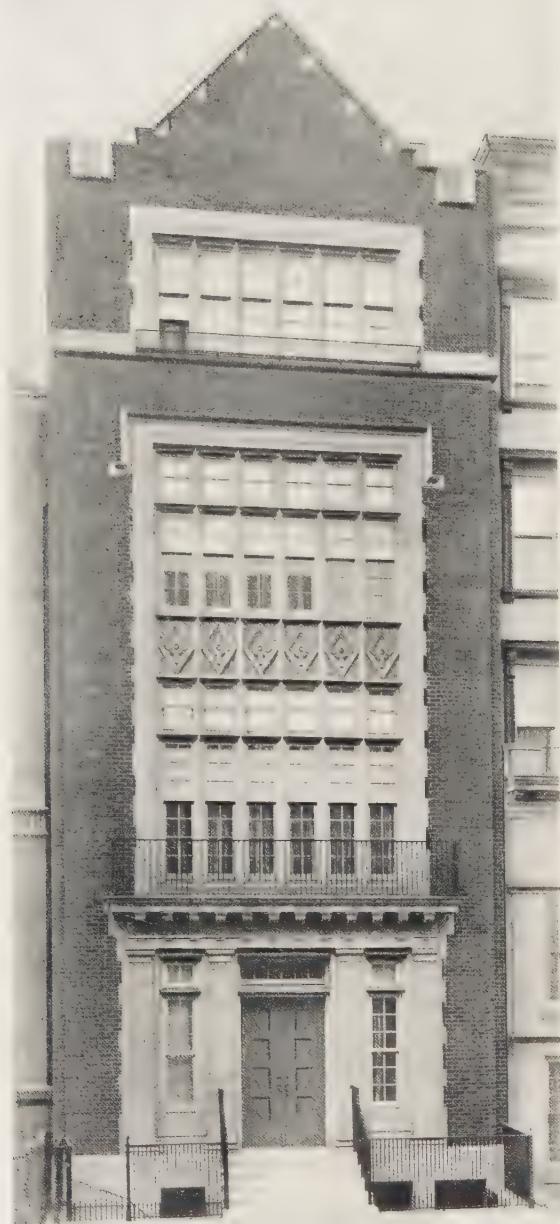
FLOOR PLANS OF THE HOUSE REMODELED FOR
MR. COCKCROFT

mortar, such as no present-day building department would allow. The floor timbers were so light that one wonders at the laxness of the contemporary building code, and the chimney flues, seldom more than eight inches square, were never lined.

The present-day alteration consists, therefore, in almost an entire rebuilding of the structure. The side walls can be used, the roof beams and rear walls have sometimes been found available, the floor timbers only when reinforced,

The former builders, for the purpose of obtaining a light room in the front basement, raised the first-floor level to such a height that entrance to the first floor required a high set of steps, still called by the

The Passing of the Brownstone Front



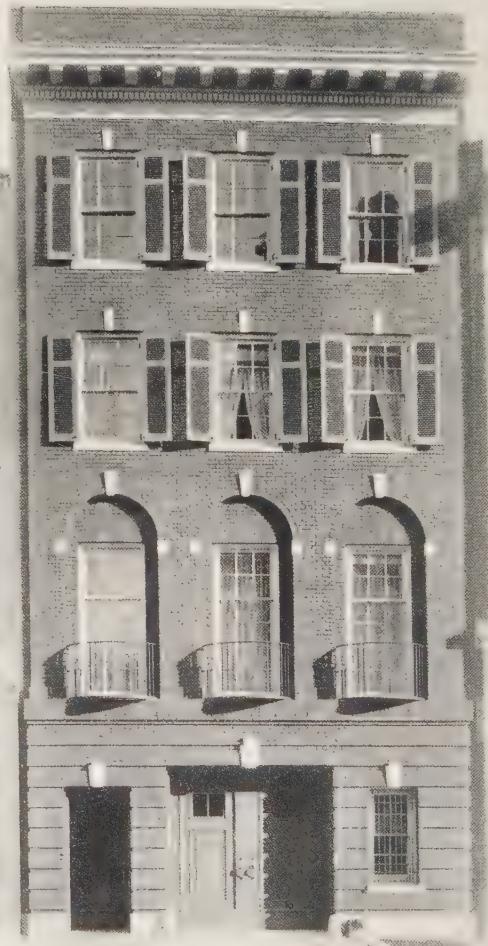
REMODELED HOUSE FOR MRS. JAMES CUNNINGHAM
124 EAST 55TH STREET, NEW YORK CITY
ALBRO & LINDEBERG, ARCHITECTS

word derived from the original Dutch, the stoop. The inevitable result of this arrangement was to push the entire building back into the lot. In rebuilding to-day this extravagant waste of space is the first thing to be obviated. The entrance being otherwise provided for, the front wall of the building is brought out at once to the building line al-

lowed by ordinance. This results in a gain of from five to seven feet for all floors.

The problem of the entrance floor is inevitably a controlling feature of the whole scheme of alteration and must receive the first attention of the designer. The old basement level was generally from twelve to thirty inches below the level of the sidewalk. In remodeling the attempt is made to enter direct from the sidewalk without dipping. This is accomplished by blocking up on the basement beams to the necessary sidewalk level and raising the first-floor beams.

Granted this position of the main entrance, the servants' entrance remains to be provided for. Two methods have been carried out in the remodeled



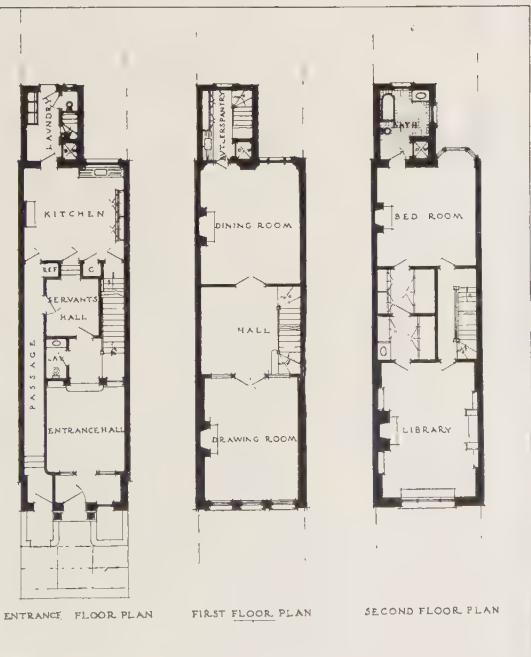
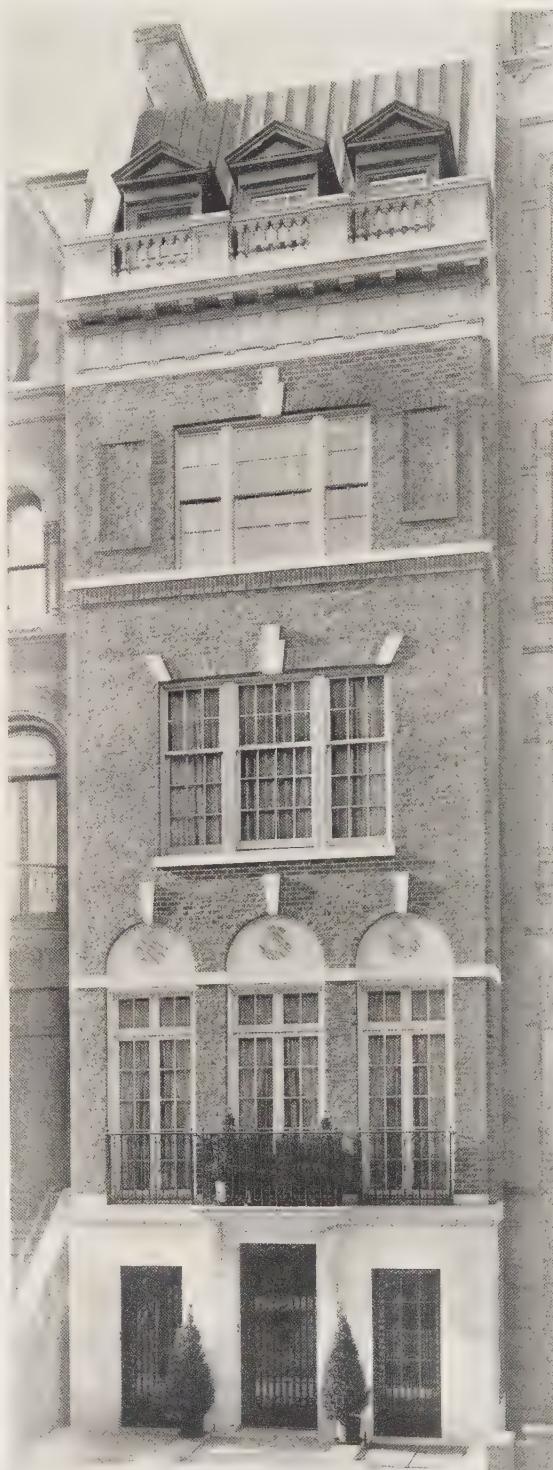
GARAGE AND APARTMENTS FOR RICHARD M. HOE, ESQ.
163 EAST 69TH STREET, NEW YORK CITY
ALBRO & LINDEBERG, ARCHITECTS

The Passing of the Brownstone Front

plans shown herewith, from recent work by Messrs. Albro & Lindeberg, who have given considerable attention with interesting results to such reconstruction. One method of giving the servants direct access from the kitchen to the street by independent passage is to cut off part of the space from the entrance hall and provide a narrow corridor on the same level, as has been done in the case of the house for Mr. Erving. The other method must be resorted to if the full space is required for the entrance hall; and in this case steps are built in the front area from the sidewalk to the old cellar level, as was done in the house for Mr. Cockcroft. In this case the servants' corridor is ampler and communicates, in the rear of the entrance hall, with the kitchen level, the result being that the servants are admitted from the street to their quarters on the entrance floor by a passage under the level of the front entrance hall.

While the essence of the problem lies in the plan, one of the essentials of the reconstructed house is the opening up of large areas of window space in the front and rear walls to obtain the light and sunshine indispensable in a narrow dwelling.

The main or first floor should be simply planned to produce the best results, with the drawing room in the front and dining room in the rear. It is here that the great window area of the façade proves itself most effective.



FLOOR PLANS OF THE HOUSE REMODELED
FOR MR. ERVING

REMODELED HOUSE FOR J. LANGDON ERVING, ESQ.
62 EAST 80TH STREET, NEW YORK CITY
ALBRO & LINDEBERG, ARCHITECTS



With Permission of The Photo-Secession

MOONLIGHT STROLLERS

BY EDUARD J. STEICHEN

THE PAINTINGS OF EDUARD J. STEICHEN BY A. E. GALLATIN

IN A Corot or a Daubigny one finds a record of the spirit of nature; in a landscape by Mr. Steichen a reflection of one of the artist's varying moods. Mr. Steichen's work is intensely personal and a part of himself; it is the antithesis of the paintings and pastels of such a master as Degas, with their literal transcripts of nature.

One side of Mr. Steichen's art owes much to Whistler, and the master's dicta have never been absorbed with more understanding; assuredly no better text-book than "Ten o'Clock," with its sound criticism and the charmed cadences of some of the

most beautiful passages in English literature, could be placed in the student's hands. Neither Leonardo nor Sir Joshua nor any other artist-critic has left a document which can compare with this. But Mr. Steichen has not attempted the impossible and striven to grasp the elusive charm pervading Whistler's work; his pictures are invariably the distinctly personal product of a creative mind not hampered, but aided, by tradition.

The artist's range of subject, as well as his methods of interpreting and rendering them, is most varied. That he has not permitted himself to get into a rut or his art to become mannered is well illustrated

by such widely differing canvases as the *Nocturne of the City of Paris*—*From Rodin's Studio*, by his *Still Life*—*Poppies*, by one of the sunlit views across the valley of the Morin and by his impressive portrait of Beethoven.

Such a picture as the *Nocturne of Paris*, painted from Rodin's studio, with its superb composition and handling of large, flat masses, its intensely decorative feeling, its curious and alluring color scheme, is very Whistleresque. And so are certain of the other nocturnes, in particular one containing several vague and shadowy figures, but dimly suggested in limpid washes. Lyrical qualities abound in these paintings, they are pregnant with the poetry and mystery of night; tonal qualities they contain of the utmost beauty. To obtain results without



With Permission of The Photo-Scession

ROAD TO THE LAKE—MOONRING

BY EDWARD J. STEICHEN

Mr. Steichen's Paintings



With permission of The Photo-Secession

BALCONY, NOCTURNE, LAKE GEORGE

BY EDUARD J. STEICHEN

apparent effort, to keep the surface of the pigment smooth, to balance masses in a decorative manner—these are a few of the lessons Mr. Steichen has learned from Velasquez and the Japanese, as filtered through the brain of Whistler.

Another group of paintings, views across the valley of the Morin, display an entirely different influence and mood. He is a pleinairist now and delights to paint vivid sunlight; here we have summer and autumnal landscapes, the greens and yellows, oranges and reds, brilliant with vibrating light, or charming little scenes of his cottage and garden—the latter a mass of gorgeous flowers.

The artist's versatility is further illustrated by

his painting of a bowl of poppies—only partially shaded from the intense midsummer sun which pours in through the window, making the large crimson petals transparent—and by a night view of a great Colorado canyon, the violet dome above the mighty purple gorges alive with twinkling stars.

Mr. Steichen appreciates as much as did Whistler the importance of the relationship between frame and picture. His frames are an integral part of the whole composition, although he has not gone quite so far as did Whistler in sometimes actually painting a pattern upon the frame; his moldings, composed of narrow parallel ridges, painted a silver-gray or a lemon-gold, serve to show the pictures as

Mr. Steichen's Paintings



Copyright, 1903, by E. J. Steichen, New York
BEETHOVEN

With permission of The Photo-Secession
BY EDUARD J. STEICHEN

they should be seen to greatest advantage. Enclosed in distorted frames of gleaming gold of the commercial variety, surely half of their delicious quality would escape.

We have here made note only of Mr. Steichen the painter but perhaps to a larger audience he is known as a brilliant exponent of the new photography. And certainly a stronger plea for the recognition of photography among the arts has never been made than Mr. Steichen's marvelously spaced portraits, so acute and compelling, of Watts, of Lenbach, of President Taft and of other subjects. Composition and selection have certainly everything to say in these amazing and subtle gradations of light and shade, as have they also in his studies of Rodin's *Balzac*, in his marvelous photograph of

Rodin, surrounded by his masterpieces, and in other prints.

A. E. G.

NASHVILLE, TENN., has a wide-awake art association, which has recently become a chapter of the American Federation of Arts, says a writer in *Art and Progress* for March. Not only does this organization provide lectures and musical entertainments for its members, but it endeavors to be of practical benefit to the community at large, arranging monthly loan exhibitions in the art room of the public library, securing pictures for the public schools and arousing interest in civic art. In June a comprehensive exhibition, embracing painting, sculpture, the arts and crafts and architectural drawings and photographs will be held under its auspices.

Windows for Plymouth Church

THE WINDOWS FOR PLYMOUTH CHURCH, BROOKLYN DESIGNED BY FREDERICK S. LAMB

AN INTERESTING series of windows for Plymouth Church, Brooklyn, has been designed by Frederick S. Lamb and executed by J. and R. Lamb. The subjects chosen are historical. A series of eight windows above the galleries comprise the following subjects, chosen from English and Colonial history: John Milton writing the plea for the liberty of the press; Hampden and Pym appealing for the Bill of Rights before Charles I; Oliver Cromwell announcing to George Fox personal liberty of worship; John Robinson's prayer on the deck of the *Speedwell*; signing the compact on board the *Mayflower*; landing of the Pilgrims; the founding of Harvard College, and John Eliot preaching to the Indians. Eight windows under the galleries depict the following scenes from early American history: Thomas Hooker with his companions crossing the Connecticut River before founding the first settlement at Hartford; William Penn submitting to his colleagues a draft of the first constitution of Pennsylvania; evening prayer, Huguenots in the Carolinas; the Haystack Meeting, the beginning of American missions; Roger Williams, the settlement at Rhode Island; the Dutch in New York; Marcus Whitman and

Daniel Webster in the celebrated interview with President Tyler, and Manassas Cutler crossing the Appalachian Range.

There are also three windows on the street front of the church, showing in the central window Abraham Lincoln as president. Supporting this on one side is Henry Ward Beecher speaking on the platform of Exeter Hall, England, in favor of the anti-slavery bill, and on the other his sister, Harriet Beecher Stowe, in a group of other women prominent in the movement for the higher education of women. The occasion selected for the design showing the famous pastor of Plymouth Church is that of the speech which he succeeded in delivering in London in 1863, on the platform of Exeter Hall,



Executed by J. and R. Lamb

WILLIAM PENN SUBMITTING TO HIS COLLEAGUES
A DRAFT OF THE FIRST CONSTITUTION
OF PENNSYLVANIA

WINDOW FOR PLYMOUTH
CHURCH, BROOKLYN
DESIGNED BY F. S. LAMB

Windows for Plymouth Church

where with his earnestness and bravery he won at last a hearing such as he had been unable to secure in other English cities. His eloquence compelled the assemblage to hear him out; his very pose indicated his courage and conviction.

With Mrs. Stowe appears on the left Mary Lyons, conspicuous for her efforts for the higher education of women, and the founder of Mount Holyoke College at South Hadley, Mass., a lasting monument of her efforts. She died there March 5, 1849. On the extreme right is another descendant from the old New England stock, Emma Williard, lifelong advocate of the improvement of female education, identified with the movement from early life, a writer and poet, but best known and most appreciated as the founder of the Troy Female Seminary. She died in that city April 15, 1876. The seated figure is that of Catherine Esther Beecher, a daugh-



Executed by J. and R. Lamb

THE LANDING OF
THE PILGRIMS

WINDOW FOR PLYMOUTH
CHURCH, BROOKLYN
DESIGNED BY F. S. LAMB



Executed by J. and R. Lamb

ABRAHAM
LINCOLN

WINDOW FOR PLYMOUTH CHURCH
BROOKLYN
DESIGNED BY F. S. LAMB

ter of Lyman Beecher, also from the sturdy Pilgrim stock. When but young she began the life of an educator of her sex at the Hartford, Conn., Female Seminary, but, health failing later, the balance of her life was devoted to writings on educational and domestic topics, and other interests in the National Board of Popular Education. She died at Elmira, N. Y., May 19, 1878.

An interesting portrayal of a preacher of the Gospel is given in the window showing John Eliot, the Puritan missionary, preaching to the Indians. He is confronted by the leader of the people he is seeking to convert in his first sermon to them.

Book Plate Design



BOOK PLATES BY FREDERICK SPENCELEY

BOOK PLATES BY A. A. STOUGHTON

THE widespread interest in book plates has passed the fad, or fancy, stage, and the truly artistic creation becomes to-day a necessary integral part of the library. Moreover, the modern book plate, combining, as it does, the owner's fondness for certain aspects of art and nature with the skillful execution of the copper plate line engraver, makes a production worthy of taking its place among the art treasures of the home. The book plates designed and engraved by Mr. Frederick Spenceley show distinctive motif and characteristic style. The motif of the book plate of Maude H. Tompkins is purely decorative, combining scrolls and flowers in a decidedly pleasing effect, with well-balanced treatment of color. The intricacy and subdued color effect of the arabesque background framework harmonizes well and holds the ovals together without giving them undue prominence. A book plate more distinctive in the modern style is that of Christina D. Francis. The book plates by Mr. Stoughton show a different treatment, that of Florence Elise Neu displaying a pictorial treatment. This is at times more appropriate to the personal taste, which a book plate should always embody, than the more severe type of formal design.

A Small Formal Garden

A SMALL FORMAL GARDEN IN THE SUBURBS BY MABEL TUKE PRIESTMAN

SUBURBAN homes of moderate size are likely to be surrounded by insignificant gardens, because it is felt that so small a space cannot be cultivated to advantage; but this is a mistake, as small gardens often give more pleasure than large ones, which must of necessity be left to the care of servants. One of the most beautiful gardens I have ever seen was on the outskirts of an old cathedral town, and because the lot was so small it was graded from the top of the high walls that surrounded it to the deeply sunk path which wound down the center. The long, sloping banks gave much more space for growth than a flat surface would have done, and the middle of the garden was so cool it was almost a grotto. Alpine flowers collected in travel were planted in profusion, and cascades of water trickled over irregularly shaped rocks to the center of the pool in this oasis of loveliness. Rocks were placed at the end of the garden, upon which ferns and

water flowers flourished in careless profusion. Pathways intersected these groups of rocks, and it seemed almost miraculous that this grotto garden was actually the same size as the surrounding commonplace ones.

The garden at Ogontz, near Philadelphia, reminded me of this beautiful garden at Gloucester, England, in that every inch of space has been utilized, and a comparatively small lot converted into a beautiful garden by careful planning and thought for the general loveliness. The usual idea of a few shrubs and lawn as the only means for making an attractive small garden should be a thing of the past.

A beautiful formal garden is not only of never-ending interest to the owners, but is a public benefit as well, as an architectural garden of this kind can be enjoyed by the neighbors as well as passers by. From the railroad a bird's-eye view is obtained, so that not only does it give pleasure to those living near, but a glimpse caught by those in the rapidly moving train gives the impression that Ogontz must be noted for its singularly beautiful gardens.

The garden was added some time after the house



VIEW IN GARDEN

LAWRENCE VISSCHER BOYD, ARCHITECT

A Small Formal Garden



PERGOLA

LAWRENCE VISSCHER BOYD, ARCHITECT

was built. The house stands on an exposed position at the northern end of a rectangular plot of land, measuring 150 feet by 200 feet. As a stable was needed, this was built at the back of the house, where it could be reached by a drive skirting the northern edge of the property. This economized space, thus allowing the garden to be kept intact. The architect, Mr. Lawrence Visscher Boyd, of Philadelphia, had a difficult problem to solve, as the uncultivated, sloping ground, devoid of trees, was exposed to the cold winds in winter and the hot rays of the sun in summer. The formal garden was built on the upper half of the hillside and within view of the windows on two sides of the house. The garden was enclosed by a fence six feet high on the two rear and lower sides of the lot. This fence was composed of bean poles set close and held together by a

horizontal rail near the top. Heavily sustaining posts were erected eight feet apart. The cost of construction of this fence was \$121.50. A privet hedge planted at the time the house was built surrounds the rest of the formal garden.

As the house was built on an embankment it was not necessary to do much grading; for a spot was chosen on a naturally lower level than the house. Two flights of stone steps lead to the formal garden at different ends of the terrace. At the western end a stone wall was built, against which three stone benches were placed. The building of this masonry cost \$216.

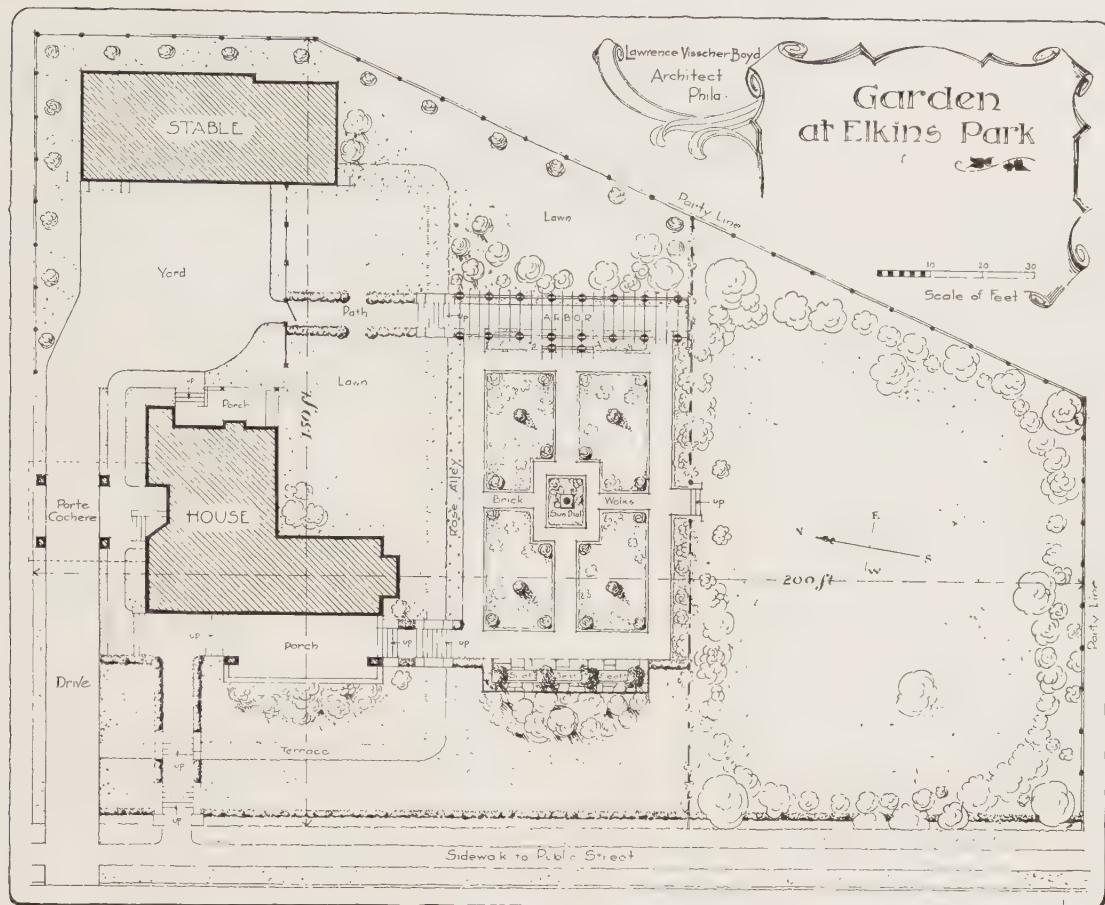
The feature of the garden is the wooden pergola, which cost to build \$250. An attractive terrace screens the stable yard, the cost of which was \$60. The garden was laid out in a system of beds, differing in shape and size, and focusing around the sun dial. A box edging was planted around the five parterres, and cost, together with the sodding of the terraces and

the lawn, \$190. The walks are formed of hand-made bricks, carefully laid on sand, with a row set on edge around the beds. The cost of the walks was \$192.

The pergola was so arranged as to seem quite endless with its vine-covered perspective. It is luxuriantly overgrown with climbing roses of many varieties, wistaria, sweet-scented honeysuckle, and other combinations of beautiful flowers that succeed each other so closely that scarcely a month is without its fragrant bloom.

There are many helpful suggestions for a choice of plants in this garden. Against a background of Lombardy poplars, which screen the northern boundary, are planted Indian currants, wild roses, honeysuckle, periwinkle and English ivy. In beds in close proximity to the pergola are arbor vitæ,

A Small Formal Garden



PLAN FOR GARDEN AT ELKINS PARK

LAWRENCE VISSCHER BOYD, ARCHITECT

Austrian white pine, magnolia, flowering dogwood, sugar maples and the Judas tree, while rhododendrons, mountain pine and yew are massed parallel with the pergola. The beds in the center of the garden are bordered with rows of peonies, roses and yuccas planted alternately. In the center of each parterre is a single Irish yew, and the spaces surrounding it are filled with the following: New England aster, dianthus barbatus, funkias, spiraea astilbe, hollyhocks, campanula carpatica, larkspur, stokesia, hypericum moserianum, dicentra spectabilis, phlox (hybrids), phlox (sublata), aquilegia, foxgloves, Oriental poppy, Rudbeckia (golden glow).

On the west side of the garden, behind the stone wall, against which the seats are placed, is a varied planting of conifers. Next to the wall are retinosporas, arbor vitæ, pines, Norway spruce and hemlock, interspersed with a smaller species and Japanese roses, gradually decreasing in size as they approach the road.

The hilly part of the garden below has been

planted with a great variety of trees and shrubs, the nursery order for which shows a total of five hundred plants, representing an outlay of \$450. The entire cost of improving these grounds, including the buying of all the plants and trees, was \$2,300.

When the gardens were planted the owner desired that they should not entail too much labor in the care of them. This was carefully carried out, and it stands to-day a good example of "a one-man place," as not only can the hedges be kept clipped and the beds weeded and lawns mowed, but the man is also able to do the work of the stable.

The true purpose of a garden should not be lost sight of, as not only should it provide means of enjoyment for the members of the family, but it should be designed in proper keeping with the character of the surrounding country, with the architectural features fitting into the general landscape scheme. The success with which Mr. Boyd has met some of the problems involved in this instance may be gathered from the above plan.

In the Galleries

IN THE GALLERIES

JOHN DA COSTA showed at the Knoedler Gallery a selection of his recent portraits. He displays a fondness for painting children, several of his portraits being understanding studies of younger personalities. *Polly, Daughter of Edwin S. Webster, Esq.*, is an attractive canvas. The artist's method is direct and his stroke almost nervous in the intentness with which he seeks his effects. *Dolly* was another fetching young person. She was placed against a background of red, a color, or, rather, a galaxy of colors, of which the artist is not afraid. He delights in decided and brilliant hues, as in the portrait of *Major DaCosta*, in the striking uniform, with turban and sash, of the Scinde Horse of the Indian Army.

At the same galleries a representative group of Mr. Albert Sterner's delightful portraits in red chalk or crayon made an unusual display. Mr. Sterner has shown himself an accomplished portrait painter in oils. The recent portrait of his wife, which was noted at the National Academy of Design and later at the Pennsylvania Academy of the Fine Arts, is reproduced on another page of this issue and is an arresting example, in the original, at once of the vigor and the delicate command of the artist's touch. But it is in the chalk drawings, to which medium he has given several years of devoted study, that his individuality stands out to most notable purpose. A group of paintings on ivory by Herbert Bedford at the same galleries set forth the heroines of George Mere-

dith's novels. Among the characters that Mr. Bedford has elected to portray are Clara Middleton, Margaret Lovell, the little Princess Otilia and Carinthia Jane.

An interesting group of paintings of the Dutch and Barbizon schools is on view at the galleries of Julius Oehme, 520 Fifth Avenue. Among the Barbizon paintings are works by Corot, Dupré, Diaz,



Courtesy of M. Knoedler & Co.

POLLY

DAUGHTER OF EDWIN S. WEBSTER, ESQ.

BY JOHN DA COSTA

In the Galleries



Courtesy of Macbeth Galleries

PAINTING

BY CHARLES W. HAWTHORNE

Rousseau, Harpignies, Cazin, Ziem, Madame Dierlé and others. The Dutchmen are represented by two works by Israels, two by Mauve and others by Pieters and Van Martenbroek.

Emil Carlsen has had on view at the Folsom Gallery, 396 Fifth Avenue, over a score of new paintings, of which a good proportion are marines. Mr. Carlsen is not painting so drily as he was formerly inclined to do, though he still delights in a delicate and tender quality of color. His vision is, perhaps, temperamentally adapted for seeing a landscape in a general cast of one prevailing tone or related tones, rather than in the variety and vigor that nature frequently offers. This has the effect of lending to his work a quality of premeditated design—a character that would hold together well in wall decoration. Yet his recent exhibition shows a greater freedom and a newer side to his art, which promises to add strength to it. Several of his paintings were landscapes painted on the Danish coast, with others from the north shore of Long Island Sound.

In the studios of the National Society of Craftsmen, 119 East Nineteenth Street, New York, an arrangement of an entrance hall in Colonial treatment has been put on exhibition to show the possible use

of the skill of members for decorative work. Those contributing to this performance were R. R. Jarvis and J. Charles Burdick, in the metals; Maud Robinson, in embroidery; Frances G. Ecob, in decoration; Jane Hoagland, in pottery, and Leon Volkmar, in pottery and tiles. There were also selections from the work of other members.

A group of twenty paintings, most of them water colors of Venetian and Mediterranean subjects, by Corlo Brancaccio, have been seen at the Braus Gallery, 434 Fifth Avenue. The painter is a native of Naples and made his first exhibition in the Buenos Ayres exposition in 1885. In 1890 the diploma of honor was awarded to him at the exhibition in Berlin and in 1893 he was given

a gold medal by the minister of public instruction in Rome.

At the Van Slochem Galleries are several attractive primitives and various other works by old masters. A drawing by Gerbrandt van der Eeckhout, *An Interesting Conversation* by Teniers and a landscape with ships in the distance by Solomon Ruisdael give a suggestion of the variety of the group. There is an example, also, by Fyt, a Flemish painter of animals, and a group of beggars by Pieter der Blook, a Dutch painter of the seventeenth century.

W. Scott Thurber, 203 Michigan Boulevard, Chicago, has shown an exhibition of the paintings of Jules Guerin. Thirty-four examples were included of recent work done in the Far East and Europe. Ten of them were Egyptian subjects, seven Palestine, nine Venice, five Vienna and others of France and Spain. Following this at the same galleries there was an exhibition of paintings by Birge Harrison.

The American Numismatic Society is holding an international exhibition of medallic art at the society's building, One Hundred and Fifty-sixth Street, west of Broadway. This exhibition continues open until April 1.

In the Galleries

At the Macbeth Galleries, 450 Fifth Avenue, an exhibition is on view of the works of Charles W. Hawthorne. Upward of a dozen interesting pictures are shown of fisher folk and Portuguese subjects, with a couple of examples of mother and child groupings. Previous to this exhibition portraits and drawings by Miss Cecelia Beaux and landscapes by Charles H. Davis were shown. Among the portraits by Miss Beaux was the admirable study of Richard Watson Gilder.

At the Montross Galleries, 550 Fifth Avenue, a fully representative group of Horatio Walker's scenes of French Canadian peasant life was on exhibition. Some of the paintings date back to the nineties, so that the exhibition was somewhat retrospective. That beautiful passages of painting can be evoked by such an unexpected subject as a group of pigs is evidenced in Mr. Walker's *Sty*. At these galleries the exhibition of the Ten American Painters is now opening, remaining until the 26th of the month.

A collection of etchings and drawings by Herman A. Webster, whose work was the subject of an appreciation by Martin Hardie in our last month's issue, has been on view at the Keppel Galleries, 4 East Thirty-ninth Street.

Paintings of the Barbizon School have been on view at the Cottier Galleries, 3 East Fortieth Street. Several Corots were included and Daubigny, Van Marcke and José Weiss were represented.

An exhibition of drawings by the Frenchman, Henri Matisse, at the galleries of the Photo-Secession, 291 Fifth Avenue, has been one of the sensations of the month. The artist has been acclaimed abroad as a new prophet and considerable discussion has followed. A writer in the New York *Evening Post* remarks that "looked at without prejudice a drawing by Mr. Matisse is no more bizarre

than a study of action by Hokusai or Michelangelo. It belongs in the great tradition of all art that has envisaged the human form in terms of energy and counterpoise. Look at any of these drawings—the walking woman so sensitively balanced, the crouching woman, she who averts some attack, she who stands firmly with her leg doubled back sharply on a chair. In the last drawing note how the bulk and retreat of an almost invisible calf of the fore-shortened leg is indicated by a single powerful stroke that tells of the tension athwart the knee. Such drawing is odd only because it is so fine that much of it there cannot be. The nearest analogies of these sketches are those remarkable tempera studies by Tintoretto which have recently been discovered and published in part in the *Burlington Magazine*. In fact, Matisse is akin to all the artists who approach the figure with what Vasari calls *juria*."



Courtesy of Macbeth Galleries

PAINTING

BY CHARLES W. HAWTHORNE



"HOME": FROM A WATER-COLOUR DRAWING
BY LIONEL P. SMYTHE, A.R.A., R.W.S.

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THE NEW WING OF DECORATIVE ARTS OF THE METROPOLITAN MUSEUM IN NEW YORK
BY MONTGOMERY SCHUYLER

THE opening of the new "wing," so rather inaccurately called, of the Metropolitan Museum marks another long stride away from the day of small things which many of us can remember, when the little nucleus of these great and growing collec-

tions found "an habitation enforced" in hired quarters in Fourteenth Street. The museum has not been fortunate, on the whole, in its architecture. The original building, of the late sixties or early seventies, by Calvert Vaux and Wrey Mould, then architects to the park department, included the impressive interior of the great hall, which was so well designed as to be in no danger of supersedure. But exteriorly the building was a failure, to be built out of sight as soon as possible. It is not a little



THE MAIN HALL
NEW WING OF DECORATIVE ARTS

METROPOLITAN MUSEUM
OF ART

Decorative Art at the Metropolitan Museum



Metropolitan Museum of Art

SECOND GOTHIC ROOM

THE WING OF DECORATIVE ARTS

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curious how the talent of Wrey Mould, so attractively exhibited in all the minor structures of the park, unfailingly appropriate and picturesque as they are, should have been promptly buried in a napkin when, as in this case and in the case of the nearly contemporaneous Museum of Natural History, he had a big thing to do. The next addition, by Mr. Tuckerman, a work of the early eighties, was more to the purpose of an "institution" and not more from the purpose of a building in a park. But Mr. R. M. Hunt's design for the Fifth Avenue front, a design of the early nineties, posthumously executed, was the first building of the museum that was architecturally worthy of its purpose or its contents. It remains thoroughly admirable, inside and out.

Mr. McKim's task in designing the building just opened would have been very ungrateful to an architect whose ruling passion was vanity and who insisted in his work upon being noticed. For the primary requirement was that the architect should efface himself. Exterioly, what he was building was not a "wing," in the architectural sense. It was what might be called a "ward," an edifice surrounded by courts, lighted, as to its subordinate rooms, from them, and, as to the central hall, from a clearstory and ultimately to be built out of sight by the enclosing structures, for the architecture of which Mr. Hunt's work has doubtless set the key. Within, the problem was equally thankless for the architect whose notion of his art is that it consists

in building monuments to himself. For here, again, the primary requirement is that the architecture shall not be noticeable on its own account but shall subordinate itself to the display of the contents of which it is but the frame and setting, and shall never risk attracting attention to itself at their expense. What Johnson said of "the writer who attains his full purpose" is as applicable to "the architect" in a situation of this

kind. He "loses himself in his own luster." This success is attainable only by self suppression and



VIEW IN MUSEE DES ARTS DECORATIFS, PARIS
SHOWING ARRANGEMENT OF EXHIBITS

Decorative Art at the Metropolitan Museum



Metropolitan Museum of Art

LOUIS XIV ROOM, LOOKING NORTH

DECORATIVE ARTS WING

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self denial. And what a wonderful showing it is that these bare and spacious apartments enclose and emphasize!

Nothing that our benefactors, the donors to the Metropolitan Museum, have given us heretofore makes quite so deep an impression of success in one of the chief purposes of a "Metropolitan," of a cosmopolitan museum, as that which is made by the Hoentschel collection and the cognate "objects" which have been associated with it in the new exhibition. That is the purpose of making us "rich with the spoils of Time," and not only of distant times but of distant lands. It becomes increasingly less urgent that one should "go to Europe" in the interest of his culture with the increasing rapidity with which "Europe" is brought to him here at home. For, in truth, what the avid and sensitive American youth of the past generations mainly meant by "Europe," and what he mainly went to Europe to see, is precisely what those benefactors, his wealthy and enlightened countrymen, have put and are putting at his disposal in the Met-

ropolitan Museum of New York. And the aspiring youth is more and more discovering that truth.

Perhaps this exhibition of the "arts and crafts" is adapted to impress the discovery more than any exhibition of what we exclusively designate the "fine" arts. For it impresses us more deeply as an art of the people, it makes a more visible joinder of art and life. That Swiss room is worth a thousand lectures on "Household Art." All these tapestries, embroideries, wood carvings, potteries, metal workings go to show that the exclusive designation is arbitrary and factitious, that it could never have come into use in a truly artistic age or land. They recall Mr. Lafarge's Japanese friend who, puzzled, as he well might be, by the Occidental use of the term "art," tiptoed his way across an American gallery to ask in a whisper: "Are these 'art' pictures?" They recall also, for reproof and for edification, the fact that at the Chicago Fair the Japanese commission found itself hampered by the conventional Western classification which would relegate to "manufactures" what they thought ar-

Decorative Art at the Metropolitan Museum



Metropolitan Museum of Art

LOUIS XIV ROOM LOOKING SOUTH

DECORATIVE ARTS WING

tistic exhibits, until Mr. Halsey Ives cut the Gordian knot by saying: "Send to the Art Building what *you* call art," which they did, with the inspiring results which all visitors to the fair remember.

The opening of this new wing with its collections greatly promotes what is coming to be a primary purpose of the museum, though it was not much considered by its founders. To them the museum was chiefly a permanent salon, a collection as complete as it could be made of easel pictures and of statuary. Now it has become very much more than that. It is becoming a combination, we may say, of the Louvre and the Musée des Arts Décoratifs, a combination of the National Gallery and South Kensington, nay, of these two with the British Museum, apart from the library of "the dome of Bloomsbury." Its collections are more and more made "practical," for the instruction of artisans as well as of those who in modern times have come to arrogate to themselves exclusively the designation of artists. It was the share attributed to the French museums in sharpening the artistic per-

ceptions of the French artisans and artisticizing their productions that stimulated the foundation of South Kensington. To enable the Metropolitan to fulfil that function for the American artisan was doubtless in large part the motive to the importation of Sir Purdon Clarke. At any rate, that function is getting itself fulfilled. The new assemblage of works of industrial art is the most impressive earnest that has been given of its fulfilment. To exhibit together a collection of works in many crafts but of the same style is an educational process for which the exhibition of single and ungrouped objects is far from being an effective substitute. The intelligent craftsman gets from it a far more vivid notion of the possibilities of his own craft and of its effectiveness in its relation to the other crafts which go to make up the sum of a style than he could get from books or prints. The manufacturer who is bent upon improving the acceptableness of his product in competition with that of "abroad" must find in these collections a furtherance which calls for his recognition and support.

ROOM OF THE REGENCY
AND LOUIS XV
DECORATIVE ARTS WING

Metropolitan Museum of Art



Whistler Loan Exhibition

THE WHISTLER LOAN EXHIBITION AT THE METROPOLITAN MUSEUM

THROUGHOUT the month of May a loan exhibition of paintings and pastels by James McNeill Whistler remains on view in the Metropolitan Museum. This exhibition should not be neglected. With the exception of the exhibition in Boston in 1904, brought together by the Copley Society, no such collection has been seen in this country. The Boston exhibition included the artist's etchings, which are omitted in the present show, and bulked larger in quantity. At the Metropolitan the paintings and group of small pastels have been hung without an effect of crowding and



Freer Collection

ANNABEL LEE

Lent by National Gallery

PASTEL BY WHISTLER



Lent by Herbert L. Pratt

THE LITTLE BLUE BONNET
BLUE AND CORAL

BY WHISTLER

are seen to advantage. The walls have been covered with a light mesh to give a neutral background. From the Freer collection and lent by the National Gallery of Art are a number of important works, including three *Nocturnes*, the *Annabel Lee* and the portrait of Mr. Leyland. Frank J. Hecker lends *The Music Room*; John G. Johnson *The Lange Leizen*; Richard A. Canfield lends a group of pastels, the *Comte Robert*; Alfred Atmore Pope, John H. Whittemore, Mrs. Samuel Untermyer, Howard Mansfield, Herbert L. Pratt and H. H. Benedict also contribute generously from their Whistler possessions. From London owners come Arthur Studd's *Symphony in White No. 11: The Little White Girl* and the artist's executrix, Rosalind Bernie Philip's *Grey and Silver, The Thames*. The Brooklyn Institute of Arts and Sciences lends the portrait of Florence Leyland; the Carnegie Institute at Pittsburgh sends the *Arrangement in Black, Portrait of Senor Pablo Sarasate*; the Boston Museum of Fine Arts sends the *Master Smith of Lyme Regis* and the *Little Rose of Lyme Regis*.

Taken together the collection shows Whistler's work as a painter fairly and completely and leaves

Whistler Loan Exhibition



Lent by John G. Johnson

THE LANGE LEIZEN
OF THE SIX MARKS
PURPLE AND ROSE

BY WHISTLER

an unmistakable impression on the visitor of that mastery which has become an accepted commonplace of criticism. In the "Ten o'Clock" the polemic artist has something to say about exhibitions in which the works are spread on view for the "delectation of the bagmen." Here is Whistler in the immortal seat of the scornful producing thrills of delight for all the bagman tribe.

Much nonsense has been devised about Whistler, first, at his prime, in decrying him and later, at his fame, in exalting him. Much nonsense about Whistler was perpetrated by Whistler himself. The Pennells, who are not given to nonsense, in their biography support the thesis that the superficial extravagance of attitude was deliberately assumed in the struggle for artistic survival, that Whistler clung to his personal oddities to avoid being smothered in hostile obscurity. This idea is perhaps a little difficult to accept. It taxes credulity to imagine what would have taken place on this theory if Whistler had at the start been ac-

claimed without dissent. The picture of Whistler going through life with his own particular chip, his butterfly, on his shoulder is too deeply impressed upon us to permit us to imagine that his course would ever have been placid. Like many men of shy and tender temperament he was at least half the time spoiling for a fight. If he seldom found steel worthy of his honorable metal the exercise perhaps sharpened the agility and heightened the deftness of his artistic exploits.

It is somewhat the fashion at present to regard Whistler in two separate aspects, in one of which



Portrait of F. R. Leyland

ARRANGEMENT IN BLACK

Freer Collection, National Gallery

BY WHISTLER

Whistler Loan Exhibition



Portrait of Pablo Sarasate
ARRANGEMENT IN BLACK

Carnegie Institute
BY WHISTLER

he appears as the painter and etcher and in the other as the erratic wit. This analysis, which has all the advantages of the card catalogue, has further served to allow the candid study of his works apart from his personality. Mr. Max Beerbohm has recently added a third aspect and suggested the separate study of his output as a master of prose. Yet after the opportunity for a serious appreciation of Whistler's work is admitted there is some mischief lurking in continuing to abide by the card-catalogue classification.

Whistler loved to shock the conventionally minded, and he took particular delight in shocking

such of his contemporaries by the use of tried and beautiful conventions which he found elsewhere. There was a positive glee in his bewilderment of the Briton with the good taste of Japan.

Handling color with his brush as few men have ever done he found in the problems of the harmony and unity of each painted canvas a full outlet for his poetic energy and felt no call to the composition of Mrs. Jarley's waxworks on the flat. Yet he who shot so well could also shoot and miss. And here is the mischief, that he is crowned with infallibility, that all his work is too often accepted indiscriminately and made an unwarranted sanction for all manner of extravagances. His name is gravely taken and his polemic flights in theory cited in behalf of paintings whose undetectable aspect, whatever their merits, would assuredly have set his teeth on edge.

This exhibition, then, may serve to dispel some of the nonsense that still hovers around his name, for those who hear of Whistler and what he did and meant—and who to-day does not?—without having much personal acquaintance with the range of his actual performance, and for those who know him as a singular and gracious master and who will here find the record of his achievement in color set down without extenuation and without need of praise.

THE BAGMAN.



Freer Collection
THE LITTLE LADY SOPHIE OF SOHO
ROSE AND GOLD

Lent by National Gallery
BY WHISTLER

Spring Exhibition of the National Academy



Thomas B. Clark Prize, March, 1910

THE BUCCANEERS

BY FRANCIS J. WAUGH

SPRING EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

THE spring exhibition of the National Academy is crowded, like Mr. Waugh's prize picture above. There is some carnage in it, too. Neighbors kill one another here and there. The hanging committee wins its usual meed of ingratitude. It did the work under the usual difficulties and a little more. The paintings accepted numbered four hundred and seventeen, which is about one hundred and fifty more than were shown in the fall and about one-third of the number submitted. In round figures there were about fifty academicians and fifty associates, represented by some two hundred paintings, and about two hundred outsiders, represented by the remainder. But the academy is doomed. Mr. Mather, in the *Evening Post*, has called attention to the fact. This is the eighty-fifth annual exhibition. The years of an academy may be fourscore (who knows?) with labor and sorrow for a possible additional ten. The United States Congress has only had some sixty-one exhibitions, the skittish youngster. We cannot help thinking that the academy, like other old sinners,

will die hard. The thought of losing it is too disturbing. What should we do without it? What should we have to abuse? It keeps us, as David



Julia A. Shaw Memorial Prize, March, 1910

AN INTERIOR

BY SUSAN WATKINS

Spring Exhibition of the National Academy



PORTRAIT OF A
GERMAN COMEDIAN

BY ERNEST
BLUMENSCHINE

Harum would say, from brooding on being a dog.

Mr. Waugh, we were about to say, deserves his prize for the sea in his ample canvas. The heavy slide and the lift of the water make the pirates tame. The sea is more serious than they. We have never stood by to repel boarders with revolver and cutlass, but we may be permitted to say that after the picture we are as cool as a commander in a romance. It is almost large enough for a wall decoration in a State capitol; it might do for the Hall of Records at Panama, when there is one; but it is, we submit, at its best in black and white.

The Hallgarten prizes were awarded to Gifford Beal, Louis D. Vaillant and Charles Rosen. The Inness medal went to J. Francis Murphy, for a painting, *In the Shadow of the Hills*, quiet in tone and simplified with deliberation. The Saltus medal was awarded to Douglas Volk for *The Little Sister*, in which the touch of sentiment is gra-

ciously obtruded. The Julia A. Shaw Memorial prize was awarded to Miss Susan Watkins. Her exhibit, *An Interior*, is a painting with much about it that is delightful. The color, particularly, is enjoyable. The workmanship is assured, and while there is much clever detail the whole hangs together—all, perhaps, but the chair at the left, which is somewhat uneasy in its relationship to the rest of the composition. It cannot be omitted from the corner, which is the most that can be said for it. She has another interior, with a young girl seated at a window, and well-handled reflections in glaze and glass.

Ernest L. Blumenschein's *Portrait of a German Comedian* has a captivating drollery seriously studied. The characterization of this portly, smiling person is arresting. The mannered suppleness of the fingers, the jaunty placing of the feet, the way the actor rides his seat astride make an instantaneous impression. The painting is solid work, lightly hit off. Mr. Groll has justified his continued pre-occupation with Arizona skies in his *Mesa Encantada*. The effect of towering height, noted to scale in the diminutive bright-colored figures at the camp fire, it does not altogether achieve. But there is a strange and empty dryness in the air which is undeniable and which is, no doubt, the result of the



MESA ENCANTADA
NEW MEXICO

BY ALBERT GROLL

Spring Exhibition of the National Academy



A RESTAURANT

BY F. LUIS MORA



BY HUGO BALLIN

skilfully studied color. This sort of thing cannot be evolved out of a man's head. Enthusiastic observation is the first thing needful.

George Bellows shows the keenest vision of any of the landscape painters in the exhibition. His painting of the Hudson in winter is the best he has given us. The canvas is full of intense light, without any tricks of the dazzling sort. Snow scenes are plentiful on the walls. But here, again, is the result of authentic, keen eyesight, a sharp and sensitive vision, a ready and undoubting record.

The president, Mr. Alexander, contributes an excellent likeness of himself and mocks the portrait with a playful composition. It is the painter and the lay figure, with *The Tenth Muse* as title. An earlier president, Worthington Whittredge, whose life has

only just closed, is represented by one of his unpretentious transcripts of the Sakonnet shore. Arthur Hoeber has an interesting landscape, also from the south shore, called *The Church on Sunset Hill*.



THE SHADED POOL

BY G. GLENN NEWELL

Armchairs in Period Styles



ELIZABETHAN



JACOBEAN



CHARLES II

ARMCHAIRS IN PERIOD STYLES

ATHE group of armchairs in various styles from the early English forms, influenced by the Flemish, to the later Georgian types, passing through a modification which was characteristic of furniture in this country prior to the Revolution and which is known as Colonial, affords at a glance an interesting summary of

transitions in design. It will be understood that these specimens, which are reproduced from the well-known Mayhew models, are reproductions of authentic and characteristic originals, but do not, of course, in each case, represent a singular type. For the modifications of the styles are gradual and many dissimilar designs will be found to belong to any one period. The Elizabethan chair, for example, is of a late stage in the period known by that name. Char-



COLONIAL



DUTCH COLONIAL



CHIPPENDALE

Armchairs in Period Styles



JAMES II



WILLIAM AND MARY



QUEEN ANNE

acteristic features, however, and tendencies are well illustrated in such a group. The Elizabethan chair, again, shows that predominance of turned work which makes the period, first of all, that of the lathe.

This characteristic continues with a modification until it begins to disappear and dwindle in importance to the time of James II and until in the William and Mary type it has passed out. The Queen Anne reliance on the shape and the use of curves not based on the cylinder, but calling into

play all the ingenuity of the carver working on the solid block, is accompanied by a further use of the chisel in ornament. The toe takes on a semblance of an animal's claw. The curve at the top of the leg takes on a scroll embellishment and the top shows a more or less elaborately worked shell. Later styles, under the originality of individual workmen of genius, develop in the direction of lightness and tapering delicacy. The ornament, as in Sheraton furniture, was kept subservient to the general form and constructive lines.



HEPPLEWHITE



SHERATON



ADAM

William J. Glackens

THE ART OF WILLIAM J. GLACKENS: A NOTE BY A. E. GALLATIN

DEGAS had many cohorts behind him, their numbers variously equipped, as well as strong allies, in his vigorous campaign against the academies.

In Forain and Mary Cassatt, Degas had at least two pupils and disciples to carry forward in a worthy manner the essential characteristics of his art; he had also a vast multitude of followers, and uncounted legions of artists have learned invaluable lessons from his masterly pastels and paintings. William J. Glackens, a young American painter and illustrator, although from Manet, it is true, he has also derived many of his inspirations, is one of these latter artists.

Glackens's paintings and drawings are invariably interesting, for the artist is possessed of an exceedingly fresh and engaging point of view. And yet with all its originality the art of Glackens is closely linked with that of Degas and Manet; it is, in fact, a lineal descendant. This is not too evident, but Glackens's usual choice of subject, his realism, his composition, his powerful draughtsmanship, and his line, as fluent and strong and full of character as that of a Japanese draughtsman of the first rank, all proclaim that he has absorbed at least some of the lessons to be learned in the work of Degas and Manet.

The subjects which appeal most to Glackens, and the scenes which he is the happiest in depicting, are found in the same slums, mean streets and parks in which Degas finds his inspiration when not at a rehearsal of a *corps de ballet* or strolling in the paddock at Longchamps—only they are in the poorer quarters of New York, and not of Paris. But the great difference between Degas and Glackens is that where the former too often seeks for the ugly and repulsive, the painfully sordid, the ultra prosaic, the latter looks only for what gaiety and humor he may discover in the scene. And Glackens is none the less a faithful recorder, an unflinching realist, because his sympathetic pencil is never dipped in gall, as in the case of the brutal brush of the cynic Degas.

Glackens possesses much knowledge of the technique of painting in oils—that most difficult of all media; his composition and his palette are very amusing. His drawings fairly reek with character and his wonderfully expressive line records types in such a truthful and far-seeing manner, his penetrating gaze sees so far beneath the surface of

things, that we can only marvel at the simple manner in which he attains his ends. This genius for instantly seizing upon the essentials of human make-up is much of the same order as was Daumier's—of whom Glackens, it is interesting to note, is a great admirer. With a few rapid strokes of his joyously spontaneous pencil he is able to record unmistakably some type, but whereas Daumier, as a rule, deliberately caricatured, Glackens only emphasizes the salient characteristics.

An artist possessing decided talent is Glackens, and his is a career which the student of contemporary art will do well in following. He has gone far: he is going farther.

A. E. G.

THE American Water Color Society Exhibition remains on view in New York until May 22.



PORTRAIT OF A
YOUNG MAN

BY WILLIAM
GLACKENS



CHEZ MOUQUIN
BY WILLIAM GLACKENS



MAY DAY, CENTRAL PARK
BY WILLIAM GLACKENS

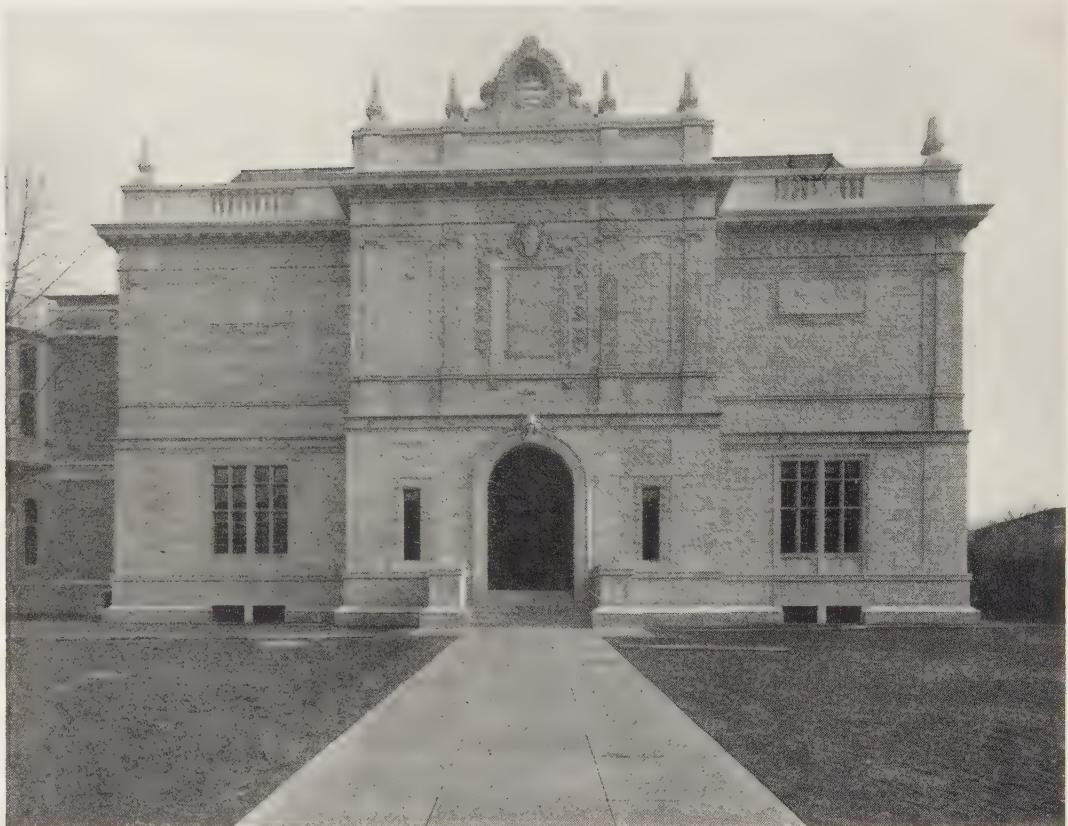
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W. Glackens.

SKETCHES
BY WILLIAM GLACKENS

The Morgan Memorial, Hartford



MORGAN MEMORIAL BUILDING
HARTFORD, CONN.

BENJAMIN WISTAR MORRIS
ARCHITECT

THE MORGAN MEMORIAL, HARTFORD, CONN.

A MEMORIAL building erected in the name of Junius S. Morgan, father of J. Pierpont Morgan, was recently dedicated in Hartford, Conn. The building will be used as an art gallery, and it is understood that many of Mr. Morgan's objects of art now in Europe may be brought here for safekeeping. The building is the work of Benjamin Wistar Morris, architect. The finished portion of the building contains the principal entrance and staircase hall. A transverse corridor running north and south connects with the older Wadsworth Athenaeum Building. At right angles with this corridor extensions of the Morgan Building will be added in the future. Immediately on the east will be a gallery for sculpture, three stories in height. This will be lighted from alcoves on the first and second floors on the north and south and from the clear-story windows at the third-story level. The western pavilion is of fireproof construction, even the door trim being covered with

iron. Very little wood has been used in the building proper. The doors communicating with the Colt wing are fireproof and the sloping glass skylights are heavily reinforced with wire. The exterior is of pink Tennessee marble. The main staircase hall and principal corridor are also faced with marble. To hold together the contrasting architectural styles and materials of the memorial building and the Athenaeum, which is Gothic in general character and of weathered Glastonbury granite, the Colt wing has been given a wall surface of rockfaced ashlar and Crotch Island granite, through which are run courses of the Tennessee marble, with carved ornamental work in the same material.

LOUIS MARK, of Budapest, showed a collection of his interesting paintings at the National Arts Club, New York, last month. The exhibition aroused great interest as an example of the better Hungarian painting of the day, too seldom seen in this country. The exhibition is now on view at the Buffalo Fine Arts Academy.



Courtesy of the National Arts Club

Property of the Hungarian National Museum of Art

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JEWELS
BY LOUIS MARK



DETAIL OF STAIRWAY IN THE MORGAN MEMORIAL
HARTFORD, CONN.

B LUE SHADOWS IN NATURE AND ART BY J. W. MORAN

THAT the luminous, silvery-blue moonlights of the river Thames were invented by Whistler, and that nature ever after imitated them, is an arresting hyperbole which, "with likelihood to lead to it," has been accredited to Oscar Wilde. Akin though the saying be to many another purposely conceived paradox in his three brilliant essays on the Art of Criticism, it must, if his, have been uttered, one would think, some years before they were written. Irrespective, however, of any question as to its origin, might not the spirit of satiric comment it conveys, in regard to the failure of artists and laymen to observe these transparent, ethereal emanations until after Whistler painted them, be also applied to the immemorial preconvictions of both, that the blue and purple shadows of nature were merely neutral brown or gray, and ought to be so rendered.

For is it not evident that it is only since a considerable body of artists of distinction, both in the

United States and abroad, impelled almost synchronously and with one accord, one would think, yet acting, of course, spontaneously and independently, introduced blue and purple into their shadows, as light conditions necessitated—and that with manifest gain to color, luminosity, life and atmosphere—that such artists as have not as yet adopted them, and some, at least, in all probability, of the amateurs who have seen them in pictures, have begun at last to observe that the colors are corroborated by nature?

During the five centuries over which brown and gray shadows continued to be in vogue the few sporadic instances of painters who employed color in their shadows had no effect in changing the practice. When Turner introduced blue and purple into his, the innovation was met with ridicule, he himself being considered an irresponsible eccentric. Now, however, we find in *THE INTERNATIONAL STUDIO* of June last Mr. Henri Frantz, in his appreciation of the works of M. Jeanès, saying that "his wonderful power as a colorist . . . makes one think of no less a person than the great Turner himself." Accompanying the article is a fine reproduction of the *Marmarole Dolomites*, in which the setting and color of the clouds, the wonderful play of red-purple and blue shadows over the impressive mass of the mountain range, might form an object lesson on the subject of the present article. More than half a century after Turner first began his color innovations had passed before Manet, toward the end of his career, introduced violet shadows and his freer, more broken, though flowing brushwork—becoming the protagonist of *la peinture claire*. Monet, Sisley and Renoir we know followed him in these, though with a more minced-looking, staccato execution; their younger followers, Seurat, Signac and Anquetin, adding "the division of the tones," together with extravagant color theories and uses of violet; Monet progressing into blue shadows only as late as his *Thames* series. In the interval between Turner and Manet an occasional practitioner of both, or either, appeared—Sam Bough, Melville, Mactaggart, rarely Mauve, Jules Breton—but only in one or two sunlit snow scenes—Corot but seldom, Bargue and Domingo. These are all I can at present recall, but in the Metropolitan Museum I noticed in an example of the fifteenth century, *The Deposition from the Cross*, by Antonello Da Messina, purple shadows of buildings behind the figures and blue shadows among the peaks of a snow-capped sierra in the distance. In Frans Hals's portrait of his wife there are grayish-blue shadows in her wide, ample collar and her cuffs

Blue Shadows in Nature and Art



Courtesy of Yamanaka & Co.

PRINTS BY HOKUSAI FROM A SERIES ILLUSTRATING SCENES FROM THE POEMS OF NATIVE POETS, 1830 TO 1835

and also in the collars of the two fine portraits of men by Rembrandt on the same wall. A young artist to whom I pointed out these shadows, on returning to the Hals, of which he was making a careful study, said that the grayish blues he had not before observed now seemed to him to give to the whole color scheme a greater fulness and significance.

The late J. H. Twachtman is supposed to have been the first American artist to employ blue shadows, and yet I cannot remember any instance of them in his four pictures at the World's Fair in 1893. In the end of the following year, however, having been asked to give a series of talks on the comparative merits and technique of a large collection of pictures by contemporary American artists to an audience composed of the members of an art society and of certain other clubs, it so happened that one of the pictures selected by me for appreciation was one of these brilliantly sunlighted snow scenes with luminous blue shadows with which all lovers of the art of Mr. Twachtman are now familiar. I had spoken somewhat enthusiastically of it, and among other things had said that the color of these shadows was true to nature, when it at once became evident that I was the only person present who held that view of the color, my hearers being unanimously of opinion that, under all conditions of lighting, the shadows of nature were gray, and that, therefore, the introduction of blue was a mere color fad of the artist.

To me, who for twenty years previously had seen these blue shadows in nature, even on such unpromising surfaces as those of gray macadamized roads and occasionally in landscapes, this attitude was incomprehensible. But as blue shadows of the same pitch happened to lie on the deep sunlit snow all round the building which contained the collection, I thought there would be no difficulty in disabusing my hearers of their idea. None of them, however, had, it appeared, ever previously observed the color in shadows on snow. Some could not see it then, and others there were who, although they did, frankly maintained that their recognition of it was due to suggestion, and to this notion they adhered when on the following day they had been unable, as they said, to see the color for themselves. But lest it should appear that this was but a solitary, or unusual, instance in which people of intelligence and culture, the majority of whom were conversant with the contents of galleries at home and abroad, were unable from preconviction to see blue in nature shadows, I think it well to say that, during the fifteen years which have since elapsed, I have met with innumerable instances of people of similar caliber, several of them personal friends, to whom it had never occurred that shadows on snow, or any other surface, could be anything else than neutral in color.

One result of this *impasse*, nevertheless, was that it led to an attempt on my part to discover the cause

Blue Shadows in Nature and Art



Courtesy of The Oehme Galleries

THE PRELUDE **FREE PUBLIC LIBRARY** BY JOHN C. JOHANSEN
Sacramento, California

of the blue color. Realizing, however, that the blue on the white snow seemed to be so direct looking, so unrelated a color fact, that no clue could be obtained by "studying over it," I began a series of observations on the conditions attending the conjunction of artificial lights, when first turned on, with the daylight, and after dark with one another. One morning, before daybreak, only one Edison being turned on, I noticed that the shadows on dishes and of those on the white tablecloth were purple. The blind of a window behind me having been left fully up, at the first indications of daylight from an overcast sky the purple, for a brief time, remained unchanged. As daylight slowly advanced, however, although not as yet sufficient to read by, the purple of such shadows and portions of others it touched began to be faintly tinged with blue. This bluing, once it started, seemed to keep pace with the oncoming daylight, until, through bluish-purple, purplish-blue and dark blue (technically "weak"), a pure blue was finally attained, and that some time before full daylight. The Edison was then turned off, and when again turned on, this pure blue instantly reappeared, *tout à coup*, as it seemed, not a trace of purple having been visible.

The fact that the purple of the Edison shadow persisted in presence of the first entering daylight, and then, under gradually increasing daylight and progressive bluings gradually became a full blue, having seemed to point to purple being the *matrix* of that color in shadows, at least, naturally led to the investigation of the color of those of other artificial lights. The lights observed being named below, it will be sufficient to say that they proved all to be practically purple. The next step was to ascertain what the color of the shadows of any two of these lights cast on a field which both illumined would be. It being essential that lights normal in color should be observed only, highly illuminated business centers were avoided. The conjunction

first selected, therefore, was that of a single arc light upward of fifty feet from a corner store, with only a few Edisons in the window facing the arc, shadows of both falling on the cement sidewalk. Those of the Edison were, as in the above observation, blue, not purple; those of the arc a red purple, through accession of light from the Edisons. The persistence of purple in the arc shadows, and the change to blue in those of the Edison, seemed to indicate a condition of color dominance, so to speak, of the light of the arc over that of the Edison. A similar dominance—this term being now for brevity used, and only the name of the light exerting dominance,—both of the arc and the incandescent-arc over the Welsbach, Lindsay and other mantle lights and the acetylene jet was observed; each of the latter dominating a clear gas flame; the latter slightly dominating a used Edison; the Edison, quite new, slightly dominating the ordinary gas flame; both dominating an ordinary kerosene lamp; a small kerosene lamp dominating the yellow, not the red, flames of a stove fire; these, a candle; and it, a common match. The moon when full and clear was seen to dominate such lights as were in use out of doors. After a delay of some months, occasioned by the

In the Galleries

long intervals between recurring conjunctions, and the necessity of atmospheric conditions being favorable, one evening when there lingered about an hour's low-toned daylight reflected from the zenith, and the moon was full, a pure blue shadow on a white envelope was obtained.

The shadow of the sun on snow being blue through the influence of daylight, an unbroken succession of instances of color dominance has been shown. And as the sun itself is thus dominated, and daylight and moonlight are the most diffused of all illuminants, it is evident that transmitted light plays no part in such dominance. Again, as in the conjunction of two artificial lights, the dominating light was observed to be also the more diffused, it follows that it is to the action of the preponderating

amount of diffused light emitted by the dominating light that the blue color of a shadow is due.

Nature shadows existing in bodies or masses, and blue bases of shadows the bodies of which, though blue, are invisible, and other cognate manifestations of them, will be dealt with in a future article.

(To be continued)

I N THE GALLERIES

I BY THE death of Seth Morton Vose in his seventy-ninth year at Providence, R. I., last month Boston loses its oldest art dealer. Mr. Vose was as well the oldest art dealer in America and was known among his fellow connoisseurs as the dean. For many years his gallery in the Old Studio Building was the rendezvous of art lovers from all parts of the world. He introduced into this country the now famous Barbizon School of French painters of the period of 1830.

Corot and Daubigny were Mr. Vose's favorites. He began buying Corots in 1852—when it was hardly possible to sell these now highly valued paintings at even a nominal sum—Troyons in 1854, and by 1857 he owned a large collection of paintings by these artists, Millet, Delacroix and others of the same schools. In 1873 when Mr. Vose's collection of Corot's, which cost him \$25,000, was offered for sale at a public exhibition the highest price asked for a single picture was \$1,250. By good chance not a single one was sold, for in 1887 for a small portion of the collection he received \$92,000, selling five at \$10,000 each, which would now be considered an insignificant sum for these pictures.



Courtesy of N. E. Montross

THE SHELL

• BY ROBERT REID

In the Galleries



Courtesy of N. E. Montross
THE FLOWER GIRL

BY J. ALDEN WEIR

Julius Oehme, at his new galleries, 467 Fifth Avenue, opposite the Public Library, near Fortieth Street, has been showing a collection of works by John C. Johansen, a painter who has been rapidly coming to the front. The group of Venetian scenes hung in the galleries have a fresh and original character which one does not learn to expect from the subject. Venice has been painted so much that it adds a genuine pleasure to find it interpreted with a distinctive note. Mr. Johansen handles his architectural drawing firmly and well, but in a summary enough fashion to subordinate it to its more fluent pictorial purpose. Besides the Venetian and the other Italian subjects which he has chosen to depict he is better known in the larger exhibitions for his figure groups, in which he shows great interest in the management of lighting. A recent example is

owned by the Corcoran Gallery, and Mr. Hassam's *Chinese Merchants*, about which it would be difficult not to wax enthusiastic. Mr. Reid's painting, *The Shell*, is one of his best works so far. Mr. Weir has produced in *The Flower Girl* a canvas most characteristic in its technical delicacies.

An unusual series of prints by Hokusai, illustrating scenes from noted Japanese poems, is on view at the Yamanaka Galleries, 254 Fifth Avenue, and should not be missed. A more extended description of these prints, of which some examples are shown herewith, will be published later.

An exhibition of paintings by Alfred East, president of the Royal Society of British Artists, has been put on view at the National Arts Club. The exhibition was opened with a reception to this distinguished English painter and etcher.

The Prelude, seen also at the Pennsylvania Academy, which we reproduce herewith. We had occasion some five or six years ago to call attention to Mr. Johansen's original and individual treatment of figure subjects under decided lights, as in *The Picture Book*, and it is a pleasure to record the progress with which he is distancing his earlier achievements.

The annual exhibition of the Ten American Painters, which has been held at the new Montross Galleries, 550 Fifth Avenue, near Fortieth Street, has been one of the most delightful of the groups of paintings recently seen in the city. The individual quality of the various members of this society are, of course, too well marked and distinct to produce any noticeable superficial differences in the exhibitions from season to season. One or two examples have already been noted in other exhibitions—as, for instance, Mr. Weir's study of night, *The Hunter's Moon*, Mr. Tarbell's *Josephine and Mercie*, now

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THE WORK OF JOHN QUINCY
ADAMS WARD, 1830-1910
BY WILLIAM WALTON

THE first bronze equestrian statue cast in the United States, so said the assistant sculptor, is that which stands in Union Square, New York City. It is one of the best in the United States. When it was finished the young sculptor whose budding talent had contributed largely to its artistic excellence cut his master's name deep in the base: "H. K. Brown, Sculptor." "Now," said the older man, "put your own name on it, as assistant sculptor." And as the other demurred, through modesty, the master with his own hands added the signature: "J. Q. A. Ward, Asst., 1854"—where it may be seen to this day. The funds for the erection of this monument were largely contributed by wealthy residents of Union Square and vicinity, and it was formally unveiled July 4, 1856. Cast by the Ames Works, in Chicopee, Mass., its completion was attended by the usual difficulties besetting great and novel enterprises; the thickness of the metal being insufficient, the hind quarters of the horse sagged away from the body, and a great fissure developed adown the flanks on both sides; the French bronze workers, chasers and riveters, employed on the finishing, struck for higher pay and were promptly dismissed by the young man, who assured his doubting elder that their services could be dispensed with, and who, in his own words, spent more days in the body of that horse than Jonah did in his whale's—and, probably, much more strenuous ones. Thanks very largely to his enterprise, courage and skill in this then practically unknown field, the equestrian statue of General Washington was completed and erected, and though Brown would sometimes look at it in later days and say, doubtfully: "Ward, if we had that horse to do over again we would do it differently—we might make the tail a little less stiff, we might, etc., etc."—though it is possible that they might have bettered

it, successive generations have cause to be well satisfied with their maiden efforts.

Henry Kirke Brown, "the first American sculptor," as he has been called, was forty years old at the date of the signatures on this his masterpiece, and J. Q. A. Ward was twenty-four, the former having been born in the State of Massachusetts and the latter in Ohio. As the noble art of monumental sculpture was then practically unknown in the United States they were both obliged to turn their talents to lesser works, and first one and later the other wrought in ornamental hilts for presentation swords, figures of Columbia, cast in gold, heads for canes and other practical objects for the house of Tiffany and others, done into metal by the Ames Works. In this young Ward displayed such aptitude that he was engaged at an annual salary, and, as his time was not fully occupied, he turned his thoughts to other themes, such as might be expected to haunt the brain of a young sculptor, the ideal, the nude. In his early home in the Western Reservation traces of the noble redman still survived, of the Wyandottes and the Shawnees, and that forerunner of the ethnological school of American sculpture of the present day, the *Indian with His Dog*, now in bronze in Central Park, was first modeled as a statuette in 1857, and executed as a statue seven years later, the former differing in some respects from the latter. In the meantime, he had made a journey to the far West to study the aborigines more intimately and to supplement his larger sculpturesque conception with the technical accuracy which seems to be required. The *Indian*, in his first state, was exhibited in the great art store of that day, Snedecor's. One day the sculptor received a visit from a stranger, a gentleman halting a little in his step, who said that he had seen the figure and was pleased with it, and wished the author of it to make him a bronze portrait statue of his father-in-law, Commodore Matthew C. Perry, he who had opened Japan to the commerce of the world in 1854. This request from August Belmont

The Work of J. Q. A. Ward



SCULPTURAL DECORATION
NEW STOCK EXCHANGE PEDIMENT

BY. J. Q. A. WARD

was Mr. Ward's first commission, and from that date he was never without one.

The statue stands in Newport, R. I., a heroic bronze figure on a circular pedestal bearing reliefs, and was unveiled October 2, 1868. Two years earlier he had been at work on the group of the *Good Samaritan*, cut in granite (very faithfully and almost reverently cut, as he used to recall, by an old man named Barry), erected in the Public Gardens, Boston, to commemorate the discovery of the use of ether as an anesthetic. In this group a turbaned and bearded figure supports on his knee the relaxed nude body of the "certain man," and stanches the flow of blood from the wound in his chest. The pedestal was by Ware and Van Brunt, architects, both of them distinguished. The *Freedman*, which shares with the *Indian Hunter* the honor of being an opening by American sculpture of new fields, dates from about 1865, and both these works appeared at the Paris Exposition Universelle of 1867. But few productions of contemporary art have been received as so fully expressing the fervor of a great national movement as the *Freedman*, though it was never executed larger than a statuette. "We have seen nothing in our sculpture more soul-lifting or more comprehensively eloquent," said Jarves in his "Art Idea."

One of the pleasantest memories in the sculptor's long and busy life was that of the ceremony of the unveiling of the *Shakespeare* on the Mall in Central Park on the morning of May 23, 1872 (although the date of the signature is 1870, and the inscription on the pedestal reads: "Erected by the citizens of New York, April 23, 1864, the 300th anniversary of the birth of Shakespeare"). The pedestal had been designed by Wrey Mould, architect, to whom we are indebted for many of the most picturesque

of the little bridges in the park, and who, a musician himself, had planned all the features of the ceremony, including an orchestra entirely of stringed instruments. The spectators were ranged in a wide semicircle; there were the white dresses and the flowers; the weather was perfect; Edwin Booth read a poem by R. H. Stoddard. This was one of the rare occasions on which the artist finds his perfect reward.

Another of his Central Park statues is that of the *Soldier of the Seventh Regiment on Guard*, signed "1869," erected by the regiment ("MDCCC-LXXIII," on the pedestal) in honor of those of its members, fifty-eight in number, who gave their lives in defense of the Union, and still another is the *Pilgrim*, unveiled June 6, 1885, erected by the New England Society in the city of New York. In this it was intended to draw clearly the distinction between the Pilgrim and the Puritan forefather—there was to be no personification of righteous intolerance, no Cotton Mather, no Deacon Chapin. At Herald Square is the statue of William E. Dodge, erected by voluntary subscription under the auspices of the Chamber of Commerce of the State of New York; in front of the Tribune Building, in Printing House Square, the seated figure of Horace Greeley (1890), one of the sculptor's greatest triumphs in the rendering and translating of an apparently impossible sculpturesque theme. This was a commission from the Tribune Association and Mr. Whitelaw Reid. The stately and handsome *Washington* on the steps of the Sub-Treasury in Wall Street, very nearly the exact spot where the first president took the oath of office in 1789, was unveiled November 26, 1883; the bust of Alexander Lyman Holley, eminent for establishing and improving "throughout the world the manufacture



GEORGE WASHINGTON
SUB-TREASURY, NEW YORK
BY JOHN QUINCY ADAMS WARD

The Work of F. Q. A. Ward

of Bessemer steel," in Washington Square, October 2, 1890. The ornamental pedestal for this bust was designed by the architect Thomas Hastings, and the monument, as the inscription records, was erected by the engineers of two hemispheres. In the new Public Library is the bronze bust of George William Curtis, December 7, 1903.

Brooklyn boasts its Beecher memorial, commemorating, among the many episodes of the great preacher's life, his embassy to England in 1863, the brave stand made against British public opinion and the hostile audiences that frequently endeavored to hoot him down. The attendant figures on the pedestal symbolize his work for the freedman in that of the grateful negro girl who lays a palm branch at his feet, and his love for children in the group, on the other side, of the boy supporting the little girl who endeavors to hang a garland of oak leaves. The famous cape coat and the soft hat are made sculpturesque. "I am not afraid of the modern frock coat and the trousers," said the sculptor. This, one of the great portrait statues of the contemporary school, was unveiled June 24, 1891, and was erected, the inscription records, "to honor the great apostle of the brotherhood of man." As may be remembered, there was much debate as to the appropriate site, whether to erect it at one of the entrances of Prospect Park or in front of the City Hall; the latter alternative was finally decided upon.

An even more important and imposing monument is that of President Garfield near the Capitol, in Washington (1887), the three epochs of whose life—Student, Warrior and Statesman—are figured in the seated statues around the pedestal. In these Mr. Ward found one of the comparatively few opportunities of his long career to give full flight to his creative and imaginary powers—in the Student, to the treatment of a classic theme and the nude; in the Warrior, to the presentation of a new heroic type, the Saxon, the Northman, from whom the President descended; in the Statesman, to a stately personification of the Roman Law. Mr. Ward was favored with a rather intimate acquaintance with Mr. Garfield and endeavored to present the various sides of his personality in these allegories as completing the synthetical portrait statue above.

For the fine equestrian statue of General Thomas in Washington, of 1878, a careful search was made through all the reproductions of equestrian statues in all countries, in order that the new one might duplicate none of them, and the action of man and horse which it reproduces, at once so natural and so well adapted to monumental purposes, was verified

by studies made by the sculptor at one of the Western forts, the officers riding up on a little promontory that he might get the action of a spirited steed looking out over the battle field. A fortunate peculiarity of General Thomas's horsemanship permitted the loose rein which adds so much to the decorative lines of the mass and gives so much more freedom of action to the animal's uplifted head. Mr. Ward had been a great horseman himself, and one of his favorite mounts was a fine Arabian; as a fisherman, also, he excelled and whipped many a trout stream in the neighborhood of his summer home at Peekamoose, in the Catskills.

The statue of General Reynolds on the battle-field of Gettysburg, unveiled August 31, 1872, is a standing figure, as is the Revolutionary General Daniel Morgan, in his hunting shirt, erected in 1881 in Spartansburg, S. C.—the nearest town to the site of the battle of the Cowpens, which the statue commemorates. In Hartford, Conn., is the heroic bronze statue of Israel Putnam, unveiled June 18, 1874; in Newburyport, Mass., a statue of Washington; in Madison Square, New York, one of Roscoe Conkling; in Charleston, S. C., one of William Gilmore Simms, unveiled June 11, 1879; in the rotunda of the Equitable Life Insurance Company Building, New York, one of Mr. Hyde, the founder of the company. In Burlington, Vt., the monument to Lafayette commemorates his second visit to this country, in 1824-25, he being then at the age of sixty-one. For this last, unveiled June 26, 1883, the sculptor had made unavailing efforts to find in France an authentic portrait of the period desired when, on the occasion of a moonlight excursion down the Potomac and a chance visit to Mount Vernon, he was overjoyed to discover in a corner just such a portrait bust, in plaster, of French workmanship, and liberally coated with whitewash by the careful guardians of the mansion. He was at that time modelling the head of the founder of the Corcoran Art Gallery; on his offer to present a copy of the bust in bronze in return for its loan Mr. Corcoran exercised a trustee's authority and enabled him to secure the portrait for his statue.

Of his many portrait busts, among the earliest was that of Alexander H. Stephens, later Vice-President of the Southern Confederacy, in 1858 and another, that of Senator Hale, of the same date. At the invitation of Stephens the sculptor carried his unfinished clay down to the bachelor home of the statesman in Georgia, where he found the proverbial Southern hospitality and a patriarchal and kindly relation between the master and his slaves. The list of these busts is too long to be given here, or



HENRY WARD BEECHER
BEECHER MEMORIAL, BROOKLYN
BY J. Q. A. WARD

The Work of J. Q. A. Ward



WILLIAM SHAKESPEARE
THE MALL, CENTRAL PARK
NEW YORK

BY JOHN QUINCY
ADAMS WARD

to have been carried in the veteran sculptor's memory—there were busts of Vice-President Hannibal Hamlin; of Dr. Valentine Mott; of Joshua Giddings; of James T. Brady; a colossal one of Abraham Cowles in Newark, N. J.; of William H. Vanderbilt; of Dr. Goodale at Columbus, Ohio; of Mr. Corcoran in marble; of Governor Horace Fairbanks

in marble in the public library at St. Johnsbury, Vt.; of Orville H. Dewey; of Dr. Jones in Washington, D. C., in marble; of Col. Elliot F. Shepard, marble; of Joseph Drexel, marble, in Washington, D. C., and others. Many of these are of heroic or colossal size. In collaboration with Charles R. Lamb he executed a portrait of Professor Murray for a large tablet in the chapel of Princeton University.

One of his first works, since destroyed we believe, was an alto-relief founded on an incident related of Henry Hudson's voyage up the river which bears his name, representing an Indian breaking and burning his arrows in sign of peace, while a little girl looks on. This was intended for the Capitol at Albany. On pinnacles surrounding the cupola of the State Capitol at Hartford, Conn., are five of Mr. Ward's few emblematic statues; one of the most important of these symbolic figures is the colossal *Poetry* in the rotunda of the Congressional Library, Washington, one of the eight statues typifying as many characteristic features of civilized life and thought which are set upon the entablature over the engaged columns, above the ring of portrait statues of the great artists, poets, statesmen, scientists, etc. The selection of the sculptors to be commissioned in the work on this building was made on the advice of Mr. Ward, president of the National Sculpture Society, and of Augustus Saint-Gaudens and Olin Warner, whom he associated with himself on this very important committee.

On the Dewey Arch, in New York City, 1899, Mr. Ward was awarded the crowning work, the great group on the summit in which Victory in her sea chariot, drawn by six rampant sea horses, swept onward to triumph. This Victory was inspired by the Niké of Samothrace, taken as a theme. And, finally, the colossal groups on the pediment of the new Stock Exchange in New York (1903), in which the bigness lies as much in the original conception as in the imposing execution, the bulk and power of the figures taking the place of the abundant detail and the methodical filling of the great triangular space usually adopted for this most difficult sculpture problem. The central figure typifies Integrity, the personification of business honor—possibly more typically appropriate here than on any other house of commerce; with outstretched hands she assures all the world that the spoken word is the bond. At her feet are two cherubs; on her right, the two figures represent the mechanical arts and electricity; on her left, the sturdy agriculturist bends under the weight of his produce, and his woman-kind, young and graceful, stands just behind him.

The Work of F. Q. A. Ward



LIEUTENANT-GENERAL PHILIP H. SHERIDAN
WASHINGTON, D. C.

BY JOHN QUINCY ADAMS WARD

The great nude figures appear again in the narrowing corners of the tympanum, filling, adequately, these awkward spaces—tracing designs and studying plans.

All the vast and wide-reaching interests which find representation in this building seem symbolized in this gigantic sculpture.

For his latest works, Mr. Ward returned to the theme of his first—the equestrian statue of General Sheridan, of which a reduced sketch model was shown in the sculpture exhibit of the National Academy display in this city, December, 1908—and

of General Hancock, destined for Fairmount Park, Philadelphia.

Mr. Ward was elected an associate of the National Academy of Design in 1862, an academician the following year and president of the academy in 1874. This honorable office, that also of president of the National Sculpture Society and, later, honorary president of the latter, he held for many years. But he was never a believer in the building of royal roads to art, if such highways be possible—rather, he thought, the student should demonstrate his real ability and earn his spurs by hard blows. W. W.

The Work of J. Q. A. Ward



MAJOR-GENERAL GEORGE H. THOMAS
THOMAS CIRCLE, WASHINGTON, D. C.

BY JOHN QUINCY ADAMS WARD

LIST OF WORKS OF J. Q. A. WARD

Bronze equestrian statue of General Washington, Union Square, New York, 1854, unveiled July 4, 1856. Assistant to H. K. Brown, sculptor.

Indian and His Dog, bronze, Central Park, New York, 1857-1864.

Alexander H. Stephens, bust, 1858.

Senator Hale, bust, 1858.

The Freedman, bronze statuette, 1865.

Commodore Matthew C. Perry, statue, Newport, R. I., unveiled October 2, 1868.

The Good Samaritan, group in granite, commemorating the discovery of the use of ether as an anesthetic. Public Garden, Boston, September 26, 1868.

Seventh Regiment Memorial, bronze statue, Central Park, New York, 1869-1873.

The Peace Pledge, group in relief.

General Reynolds, bronze statue, Gettysburg, August 31, 1872.

Shakespeare, bronze statue, Central Park, New York, May 23, 1872.

Israel Putnam, bronze statue, Hartford, Conn., June 18, 1874.

General Thomas, bronze equestrian statue, Washington, D. C., 1878.

William Gilmore Simms, bronze statue, Charleston, S. C., June 11, 1879.

Gen. Daniel Morgan, bronze statue, Spartansburg, S. C., 1881.

General Washington, bronze statue, Newburyport, Mass.

Lafayette, bronze statue, Burlington, Vt., June 26, 1883.

General Washington, bronze statue, Sub-Treasury, New York, November 26, 1883.

Pilgrim, bronze statue, Central Park, New York, June 6, 1885.

Garfield Monument, bronze, Washington, D. C., 1887.

William E. Dodge, bronze statue, Herald Square, New York, 1885.

Horace Greeley, bronze statue, Tribune Building, New York, 1890.

Alexander Lyman Holley, bronze bust, Washington Square, New York, October 2, 1890.

Beecher Memorial, bronze, Brooklyn, N. Y., June 24, 1891.

Five emblematic statues round cupola of State Capitol, Hartford, Conn.

Quadriga on Dewey Arch, New York, 1899.

George William Curtis, bust, New Public Library, New York, December 7, 1903.

Gov. Horace Fairbanks, marble bust, Public Library, St. Johnsbury, Vt.

Vice-President Hannibal Hamlin, bust.

Dr. Valentine Mott, bust.

Joshua Giddings, bust.

James T. Brady, bust.

Abraham Cowles, colossal bust, Newark, N. J.

William H. Vanderbilt, bust.

C. Col. Elliot F. Shepard, marble bust.

Dr. Goodale, bust, Columbus, Ohio.

Mr. Corcoran, marble bust, Washington, D. C.

Dr. Jones, marble bust, Washington, D. C.

Joseph Drexel, marble bust, Washington, D. C.

Orville H. Dewey, bust.

Roscoe Conkling, bronze statue, Madison Square, New York.

Poetry, statue, Library of Congress, Washington, D. C., 1897.

Pediment on New York Stock Exchange, marble, 1903.

General Hancock, bronze equestrian statue, Fairmount Park, Philadelphia, 1908.

Soldiers' and Sailors' Monument, Syracuse, N. Y., 1907.

General Sheridan, equestrian statue, 1908.

Carnegie Institute Exhibition

THE CARNEGIE INSTITUTE'S INTERNATIONAL EXHIBITION BY LEILA MECHLIN

THREE hundred and four paintings are set forth in the fourteenth annual exhibition, which opened at the Carnegie Institute, Pittsburgh, on May 2, and will continue until the last of June. Of these about one-third are by foreign painters. Almost every country in Europe is represented. England and Scotland together make the largest

numerical contribution, after which in order come France, Germany, Russia, Belgium, Holland, Italy and Spain.

In every instance the leading contemporary painters have made contribution, so, though the representation is not large enough to demonstrate national tendencies, the standard is such that whatever witness the works individually bear may be accepted as authoritative. Thus the visitor is relieved from the necessity of establishing comparative values and permitted to view the entire



Medal of the First Class and Prize of \$1,500, Carnegie Institute, 1910

PORTRAIT OF THE ARTIST

BY WILLIAM ORPEN

Carnegie Institute Exhibition

exhibition from the common platform of art, the one universal language.

The exhibition occupies seven galleries, in only one of which are the pictures hung in more than a single line. Naturally, this assures good lighting and effective arrangement. Never before, it is thought, has a higher general average been maintained. A few—a very few—of the exhibitors are not represented at their best, but the majority have made notable contributions and many show distinct advance.

The keynote to the exhibition is given in a collection of thirty-nine paintings by Childe Hassam, which serve as an introduction to the display, being hung in the first of the main series of galleries. Fresh, spontaneous, sparkling with light and color, these paintings give joyous greeting and a promise which is not ill fulfilled. Mr. Hassam is supposedly the leading exponent of the French impressionist school in America, and yet in this exhibition his work seems conservative and, in the best sense, realistic. Has our viewpoint shifted in these latter days?

Quite a number of the paintings in this special exhibit have been borrowed from public galleries and private collectors, but within reasonable limit they are recent works. The most significant, perhaps, are those interpreting the sea, off the coast of New England, though the landscapes and street scenes are no less clever and convincing. Indeed, in some respects the last are most engaging, interpreting the spirit as well as aspect of urban life. The value of Mr. Hassam's work is increased by aggregation, the various phases of his art being thus brought into harmonious interrelation.



Medal of the Second Class and Prize of \$1,000, Carnegie Institute, 1910

IDLERS, AUGUST

BY KARL ANDERSON

For the most part the paintings comprehended in this exhibition are of sturdy merit, varied, as expressions of art must always vary, through individual interpretation, yet free from capricious experimentation. The ultra, the bizarre, the violent have not found admission, nor has the flippant and merely clever been given inclusion. In the first main gallery hangs a recent painting by Abbott H. Thayer, not previously exhibited—a *Winged Figure*—the Virgin in angelic form, characteristic but less appealing than some of this painter's earlier productions. Beyond, to the left, on the end wall, is Cecilia Beaux's *Banner Bearer*, a work of compelling strength and convincing simplicity—a work utterly without mannerism. Here, also, are John W. Alexander's latest paintings, *The Tenth Muse* and *A Summer Day*, shown last winter in New York and Philadelphia; Frank Duveneck's portrait of Mr. Alexander, painted a number of years ago; John S. Sargent's portrait of Miss Brice; Sorolla's portrait of President Taft, together with impressive full-length portraits by Sir James Guthrie, John da Costa and Thomas Eakins. By Sergeant Kendall

Carnegie Institute Exhibition



Medal of the Third Class and Prize of \$500, Carnegie Institute, 1910

LAUREL

BY EDWARD F. ROOK

there is an excellent portrait group; by Cottet a portrait study of a young girl wearing a rose-colored hat, subtile and exquisite in tone; by William M. Chase two portraits and an interior very significant. In this gallery are some canvases by the French impressionists—Monet, Sisley, Moret, Pissaro, Maufra—and landscapes by our own men, who while profiting by their teaching possess independent conviction—such men as J. Francis Murphy, Leonard Ochtman, Charles H. Davis, Willard Metcalf, Daniel Garber and Charles Morris Young.

In the second gallery a large and powerful marine by Frederick J. Waugh, *The Outer Surf*, terminates one vista, and a big, impressive canvas, *The Communicants*, by Joseph Bail, the other. To a charming picture by Hornel, the Scotch painter of children, a place of honor has been given, and to *The Bridge of Arts*, a skilful and interesting painting by La Touche, another. Harrington Mann, Augustus John and Robert MacCameron are each repre-

sented by a strong portrait in this gallery. Here, also, is a portrait by Charles Shannon of Miss Lillah Macarthy, in the dress of *Dona Ana* in Bernard Shaw's "Don Juan in Hell"—not a pleasant picture but unquestionably well painted.

The works of two of the Russian artists deserve special mention—Nicholas Fechin, a painter of portraits which are psychological as well as decorative in suggestion, and Constantin Krijitzki, who contributes a winter landscape, subtile in treatment and at the same time strong. Mesdag and Neuhuys are the Dutch painters represented, the former by a marine and the latter by an interior. Emil Carlsen, Charles H. Woodbury and Paul Dougherty all contribute excellent marines. Henry O. Tanner sends two small canvases of much merit—*The Disciples See Christ Walking on the Water*, and *Mary*. From Arthur Streeton and P. Wilson Steer have come spontaneous and thoughtful transcriptions of landscapes with buildings, and from George Symons,

American Water Color Society

J. Alden Weir and Henry Golden Dearth, American landscapes of note.

The jury of awards this year was composed of William M. Chase, Charles H. Davis, Childe Hassam, W. L. Lathrop, Henri Eugene Le Sidaner, Albert Neuhuys, Leonard Ochtman, Edward W. Redfield, W. Elmer Schofield and Charles H. Woodbury, with John W. Beatty, the director of the department of fine arts of the Carnegie Institute, as chairman. The result, however, was no less surprising and, on the whole, illogical, from the lay-

man's viewpoint, than usual. The first prize, carrying with it a medal and \$1,500, was given to William Orpen, of London, for a portrait of himself, in a mirror, which reflected as well the sunny glare of an open window and a statue of the *Venus de Milo*—a brilliant piece of technical jugglery. The second prize, carrying a medal and \$1,000, went to Karl Anderson, of New York, for a figure painting, impressionistic in tendency, vividly colored but well drawn, of two young women out of doors on the grass, in the glaring light of midsummer sun. The third prize, a medal and \$500, was awarded to Edward F. Rook for a landscape showing prominently in the foreground a clump of blossoming laurel. In addition honorable mention was given to a remarkable painting of still life, *Chinese Porcelain*, by Joseph Oppenheimer; a winter landscape, *Farmhouse*, by Charles Morris Young; a landscape, *Hills of Byram*, by Daniel Garber, and a portrait study of a little girl, *Apple Blossoms*, by Louis Betts. To the average visitor these pictures will not be singled out as the most significant, the public demanding something more than technical achievement, but under these conditions, if the artists themselves did not encourage by reward good painting, who would? Certainly it is technical facility which permits the expression of lofty sentiment and the transmission of worthy ideas. Because many of the paintings set forth in this exhibition possess these attributes it is important and impressive.



LIBERTY STREET
CREVASSE

BY COLIN CAMPBELL
COOPER

E XHIBITION OF AMERICAN WATER COLOR SOCIETY

A FEATURE of the annual exhibition of the American Water Color Society held in the Fine Arts Building, West Fifty-seventh Street, New York City, was the group of work in other media hung in the central gallery. Drawings, etchings in color and color monotypes were included. A number of drawings by Arthur B. Davies from the nude demonstrated a spontaneous and finished mastery of draughtsmanship. John S. Sargent was represented by a drawing of the Irish poet, William Butler Yeats. Charles Keene and John Leech, the illustrators of *Punch*; Aubrey Beardsley, Frederic Remington and James D. Smilie, whose recent death marked a loss in the ranks of American etchers, were represented to good purpose. There were some of the Samoan drawings by John La Farge, a group of sketches by Augustus E. John, tenement-district transcripts by William Glackens, and colored monotypes by Everett Shinn.



WILLIAM BUTLER YEATS
BY JOHN SINGER SARGENT

Miniatures by Miss Dix

PORTRAIT MINIATURES BY MISS EULABEE DIX BY NORREYS JEPHSON O'CONOR

MINIATURE painting, according to Miss Eulabee Dix, has at present fallen into disrepute. It is looked down upon by many artists, when it should be considered one of the most difficult and charming branches of painting. A miniature is not merely the makeshift of one who cannot paint successfully in oils—witness Holbein, the founder of the art in England—but is a peculiar expression of the artistic nature, distinct in itself. If those who scorn miniature painting will but consider the origin of the art they will find it a development of the illumination of manuscripts with the portraits of saints and martyrs by the monks of the Middle Ages. And, as the art of illumination (now lost) is one of the most beautiful, so miniature painting is a modern survival of an exquisite product of medieval times. Is not the best miniature painting, filled with a sincerity, an attempt to express adequately and in perfect form the sentiments which animate the artist, akin to the poetry of one of the great singers of courtly love?



PORTRAIT OF MRS. C.

BY MISS EULABEE DIX



Copyright, 1910, by Eulabee Dix

MARK TWAIN

BY MISS EULABEE DIX

Jewel-like color, resembling the earliest stained glass, is the effect Miss Dix has most zealously striven for. In the miniature of Mrs. Michael Dreicer the sitter is clothed in emerald green, a color which contrasts most effectively with her reddish-brown hair. The miniature of Mark Twain in the gown of an Oxford doctor of letters shows a prevailing tone of gray, the broad red band of the gown lighting the whole picture. The miniature of Miss Purdon-Clarke is exceedingly beautiful. This shows only the head and neck of the sitter, thrown into strong relief by a dark grayish-blue background. Every feature is strongly modeled, and even the tiara in the hair stands out distinctly. From across the room the color in this miniature is still brilliant and striking. It is an example, moreover, of what Miss Dix feels she can do particularly well, an effective background and an attractive neck. Her belief is, I think, well sustained by her work. The backgrounds of her miniatures are all agreeable in tone and harmonize perfectly with the portraits of the sitters. Miss Dix's sense of color values is peculiarly happy.

The portrait of Mrs. William Wood Plankinton shows a lady in pink against a lavender background. She holds a spray of apple blossoms, which gives the final note of color to the picture. In the miniature



*Miss Ella Goin
Miss Corsa*

*Mrs. Michael Dreicer
Mrs. William Wood Plankinton*

MINIATURES
BY MISS EULABEE DIX

Miniatures by Miss Dix



MISS MORRELL

BY MISS EULABEE DIX

of *The Sisters* are two girls, the taller with blue eyes and black hair, and the shorter, more sallow one with hazel eyes and brownish hair. The background is gray. The miniature of Miss Morrell, so suggestive of an eighteenth-century shepherdess, is a study in yellows.

In composition Miss Dix has obtained unusual and attractive effects. In the miniature of Mrs. Dreicer the back of the sitter is partially turned, but she is looking at the beholder, her head slightly thrust forward. The curve of the neck and the knot of hair are most pleasing to the eye. The right hand is in an easy and natural position. In *The Sisters* there is a certain well-bred artificiality about the pose of the taller of the two girls, in contrast to the perfectly unaffected pose of the shorter. The hands of both the sitters are very well disposed of; the flower in the hands of the taller adds to her gen-

frame. The hands rest naturally on the voluminous skirt, bulging at either side. The large hat adds to the general effect and attracts the eye.

Miss Dix thoroughly understands the art of

eral air of distinction. In the picture of little Miss Corsa there is childish simplicity in the way the hands rest naturally in her lap, and a charming touch of self consciousness in the poise of the head, slightly on one side. The portrait is that of an unaffected child who has determined to look her best.

In the miniature of the Countess Fabricotti, of London, the head is slightly tilted to the left and the left arm thrown gracefully over the arm of the chair in which the Countess is seated. The right arm hangs naturally at the side. The curve from the neck to the end of the left hand is most felicitous. The draperies of the bodice enhance the effect of the composition, and the whole has an atmosphere of early Victorian sincerity and grace. In the miniature of Miss Morrell the sitter commands attention from the center of the



MISS PURDON-
CLARKE

BY MISS
EULABEE DIX

Miniatures by Miss Dix

miniature painting as distinct from portrait painting "in the large"—that the miniature occupies in relation to painting in general a position somewhat analogous to that of the sonnet in relation to poetry. The miniature must attract the eye at a glance, and from then on lead it to discover new and ever newer beauties.

The portrait in oils, Miss Dix believes, is part of a decorative scheme, rather than a separate and highly finished piece of work, like the miniature. There is a certain kinship between the hand worker in gold and precious stones and the painter of portrait miniatures; each has a limited space to fill with beautiful work which will attract the eye at first glance and cause ever-increasing pleasure upon closer scrutiny. Were not the monk, who labored devoutly and patiently over the ornamentation of a beautiful manuscript with the earliest miniatures, and the goldsmith of the Middle Ages, who worked with no less pleasure and patient endeavor in the embellishment of a golden cup or coffer, animated

by much the same spirit? The analogy is closer in medieval times, but can it be denied that it still exists? Miniature painting is, therefore, in its essence a survival of a purely medieval art, and, like painting in oils, has undergone many changes in the lapse of time; but is it not more what it was in the Middle Ages than any other form of art? Perhaps the very neglect of miniature painting in recent years is a cause of this.

It has been said that Miss Dix's miniatures possess qualities which would make the artist successful as a painter "in the large"; but this is, I think, a wrong conception of Miss Dix's art. It is like saying that a successful writer of sonnets would have excelled in writing an epic. The qualities needed by a painter in oils and on ivory are essentially different; a successful miniature is successful because it has not the qualities that will make it a great oil painting. Imagine taking a monk of the Middle Ages, who had been engaged in manuscript illumination, putting a brush in his hands and asking him to paint a portrait "in the large." What, think you, would have been the result in most cases? The combination of the qualities necessary in a portrait and miniature painter is rare in the same person; when we have it we have a Holbein.

Miniature painting is a survival of a medieval art, and successful because it does not possess the qualities of painting "in the large."

THE Corcoran Gallery of Art, at Washington, announces its third biennial exhibition of contemporary American oil painting. It will be open to the public on December 13, 1910, and will close on January 22, 1911. Four prizes, offered by the Hon. William A. Clark, will be awarded. The first carries a gold medal and \$2,000, the second a silver medal and \$1,500, the third a bronze medal and \$1,000, and the fourth an honorable mention and \$500. F. D. Millet is the chairman of the jury.

THE SISTERS



BY MISS EULABEE DIX

The John G. Johnson Collection



Collection of John G. Johnson, Esq.

DAVID

BY SELLAIO

THE COLLECTION OF MR. JOHN G. JOHNSON. II. THE EARLY ITALIAN PICTURES BY WILLIAM RANKIN

AN IMPORTANT follower of Lippi is represented in Mr. Johnson's collection, Jacopo del Sellaio, belonging to Botticelli's generation and influenced by that artist and by Uccello, yet developing on independent lines a craft which has recently had its due meed of recognition. As Horne has promised to list the undocumented works of this man I need not discuss Mr. Johnson's fine specimens in detail. We can obtain from Sellaio a good notion of the

the Humanist is now more properly given to Rosso, which takes it out of our province.

Among the most striking of the Italian portraits must be classed the supposed *Giuliano de Medici*, ascribed to Amico di Sandro, a fine, frank presentation of life and character, with a charming landscape vista, a picture quite worthy of Botticelli, to whom it has been attributed.

The pictures of the Umbrian Schools, with those of the Marches and the Roman-Umbrian *milieu*, are a little hard to classify and summarize. I have already mentioned the Umbro-Florentine *Madonna*, which I think closely relates to Piero della Francesca. An exquisite *Madonna* by Giovanni

more descriptive and decorative ideals which moved the Florentine painter when free from the responsibilities of monumental work. Sellaio gives us a high average; painters of his caliber and temper are needed to-day, and he may teach us the secret of training them. Of the pictures here we give the clever and delightful *David*, a surprising *tour de force*, of great interest in its connection with other Florentine conceptions of the theme. A large and very serious *Nativity*, late in style, has in its elaborate and delightful landscape an almost Dutch feeling, illustrating how essential emotions in art tend to transcend the limits of an historic style. *The Battle of the Romans and Sabines*, a fine late work under Botticelli's influence, brings out well the splendid decorative capacity of this artist. There are two or three other pictures by or near to Sellaio in the collection. The *Nostaglio degli Onesti* panel given to him seems more like a work of Ghirlandaio's following.

Piero di Cosimo's remarkable and very sympathetic *Madonna*, a late work of almost High Renaissance type, has been reproduced and described in *The Connoisseur* by a previous student of the gallery, and the superb portrait of a male member of the Spada family is also well known. Both of these pictures are of high typical importance in the history of art. The powerful and quite modernlike portrait of *Filelfo*

The John G. Johnson Collection

Francesco da Rimini, with the Squarcionesque fruit wreath, illustrates the mingling of North Italian and Central Italian motives. Several other works, as a *Madonna* on an Early Renaissance throne with curtains and a landscape vista and the Christ Child holding a bird, and an upright *Madonna with the Child* seated on a cushion holding an apple or orange, may belong to the Marches. I can make little of the *Madonna* ascribed to Melozzo da Forli, but there is an *Angel Gabriel* of Melozzo's following—perhaps a Palmezzano—and an important *Madonna* by the now well-known Roman painter, Antoniazzo, a pupil of Melozzo, who is also at times close to the more typically Umbrian Firenzo. A fine single figure of a *Male Saint* holding a lily, reproduced by F. M. Perkins in his important notice of the collection with a tentative attribution to Alvise Vivarini, seems to me inspired by Firenzo in its nervous draughtsmanship—quite like

Alvise's—and to be, perhaps, by Antoniazzo. One should compare Mrs. Gardner's beautiful *Annunciation*, disputed now between Antoniazzo and Firenzo. A small *Mystic Marriage of St. Catherine* may also be in this *milieu*. It is similar to a picture in the Vatican Gallery and may be compared with certain works ascribed to the youth of the north Italian Macrino d'Alba. The brilliant *Magdalen*, a bold, rapid improvisation ascribed to Signorelli, is either a very late example of that master or an able atelier piece. We have the true Umbrian strain in a suave *Madonna* of the school of Perugino. The Virgin adores the Child on her lap between a youthful St. John the Baptist and St. Stephen. Several other semi-Umbrian works will repay study: as a good *St. Peter*, strong in color; an upright *Pieta*, Christ between Mary and the Magdalen. I no doubt overlooked some things in this region, and several



Collection of John G. Johnson, Esq.

MADONNA

ATTRIBUTED TO SQUARCIONE

Madonnas of great charm I omit for want of definite notes.

The representation of the north Italian schools, including the Venetian, is very strong. The leading masters may be seen in typical work, mostly well known. The *Lady Worshipping an Idol*, already mentioned, is the earliest example in this region. We give a reproduction of a recently acquired *Madonna* attributed to Squarcione, but the rare dignity and beauty of the work depend largely on the color. A rope of coral, wonderfully painted against the pale sky, exhibits a fresh note of eager research into values of tone and color—and a new technique; also a representative ideal joined to the decorative, which, with the lighting of the stuffs and a tense harmony of wonderful mottled greens, light wine reds and other notes, seems to lie at the basis of the style of the young Giovanni Bellini. We surely have at least a clear relationship here to

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MADONNA

Giovanni's art. I feel a young and tentative hand achieving his effect in spite of the odd drawing and proportions we see in Squarcione's atelier, and I recall the very timbre of Giovanni's boyish work, as especially the *Dead Savior between Two Angels*, with a forged monogram of Dürer, in the Correr Museum at Venice, like this a picture of a heightened emotional, a true lyrical tone, beyond analysis and of extraordinary charm. From the signed *Madonna* at Berlin and the work of his atelier or school we infer in Squarcione, in spite of some of Donatello's mouth and force translated into painting, more of a decorative than a monumental ideal, Mr. Johnson's *Madonna* may, I think, be by Giovanni; but it is certainly Squarcionesque and a very important document for the study of Venetian style in its origins. Giovanni's very early *Madonna*, of an evident portrait type, may be com-

BY FOPPA

pared in the gallery with the Squarcione. All the authorities accept it as a typical example of its period, the most fascinating stage in Giovanni's career, perhaps; and it has been well described by Fry and Mather.

It is not easy now to estimate how much the personal force of Squarcione counted with his two great followers, Mantegna and Cosimo Tura, both of whom feel the influence of the mighty Donatello. The Johnson Mantegna, an *Adoration of the Magi*, complements the earlier masterpiece at Fenway Court. We have the sheer sentence of the ceremonial with no concession to picturesque incident, yet with lovely detail, in the Oriental vessels which hold the offerings; we miss, on the other hand, the genial, highly romantic character of Mrs. Gardner's example. The powerful and glyptic painting of Tura is superbly illustrated in the *St. John Baptist* and *St. Paul*, monumentally grand and senti-

ent images on a small scale, still in their exquisite original frames. Carlo Crivelli, who is well represented in America and brings with him a very intimate Italian savor, feels in part the Paduan impulse. The *Pieta* here, probably near in date to the somewhat similar composition in the National Gallery at London, may at first disturb us with its demonstrative passion, but in the end its sincerity, its perfection of design, color and indelible craft, with the personal note that adds so much, will have their way with us. It is a very beautiful example. *Two Saints* by Bartolommeo Vivarini, half Paduan in form, are temperamentally Venetian, serene, sturdy, companionable art for every day. There is also an attractive *Madonna* by this important master, and, I think, still another specimen of his art on which I have no note.

Phenomenal in its way is the incursion of An-

The John G. Johnson Collection



Collection of John G. Johnson, Esq.

ENTOMBMENT

ATTRIBUTED TO GIULIO GRANDI

tonello of Messina into Venetian art. The personality of this artist is not easy to understand, but we all feel his power, his intense reality. Theme and craft, idea and form are one. His presentations, as his assertive portraits, once seen, are never forgotten. Mr. Johnson's *Male Portrait* gives us an achieved and striking characterization. How far Antonello affects and is affected by Venetian and other north Italian art is a question of great interest, not as yet entirely answered. We have effects of the Paduan influence often to consider in Venice and the Veneto, and the recently acquired altarpiece, *The Enthroned Madonna and Saints*, by Bartolomeo Montagna of Vicenza, gives us a magnificent illustration of the Vivarini tradition, carried out by a master of independent initiative. We feel here the inexhaustible wealth of Italy in those schools of art that are not absolutely central. Even more important historically, but not so monumental, is the *Madonna* here reproduced, a silvery-toned image of an almost gipsylike type, by Foppa, the founder in the Brescian and Milanese region of a developed quattrocento style. The representation in this *milieu* is centered for most of us by a lovely Luini, but fine examples of less familiar artists may be noted without detailed comment—as *The Madonna with Nursing Child*, an important altarpiece by Domenico Ferrari; an *Enthroned Madonna* with a pensive Child and a chubby infant John the Baptist, by Macrino

d'Alba; a *Madonna and Saints*, with the Instruments of the Passion, near to Giovanone and showing Leonardo's influence; an *Annunciation* of Foppesque character, two decorative panels of the Venice School with Homeric subjects, and an Italo-Flemish, or Italo-French, *Cardinal Saint with Four Angels*, a work of high interest labeled, in some old collection, Gentile da Fabriano. Some of these works which I pass with a word open up whole chapters in the endless story of Italian painting and will be of the greatest use to students.

There remains much to be noticed, particularly in the Ferrarese and the Venetian schools. A grandly impressive *Entombment*, in a lunette, which we reproduce, is of nearly cinquecento type and has been given conjecturally to Giulio Grandi. Like the few compositions with which we can compare it—Francia's, Fra Bartolomeo's, Raphael's—this work, if a little academic in feeling, is majestically conceived and worked out, and it takes a high place in a monumental series of essays in its supreme subject. It would be interesting to consider with care how an ideal of this kind develops from the dugento, as represented by a remarkable deposition at Wellesley College, to end in such work as we see in Mr. Johnson's very impressive *Crucifixion* by Guido Reni—with the small Siennese *Crucifixion* and the Crivelli *Pieta* here for intermediate types—but the inquiry would transcend our critical function.

Photographs by Clarence H. White

Such matters, however, underlie the study of style. The interest of old pictures can, indeed, be in no way monopolized by the student of style. We have only begun to study art in its full human significance and must not think we have done much from our narrow view of it as practitioners or connoisseurs. But, to come back to our stylistic classifications, I may cite as a specimen of various attractive pictures in the field under consideration a *Flagellation* which recalls work attributed to Bianchi Ferrari, the reputed master of Correggio, and mention the presence of a dozen things to which I am not able to do justice for want of the special erudition required. Examples of artists like Giacomo Francia and some secondary masters of the Emilia, who are in evidence, belong to the cinquecento usually in date if not in inspiration. I may mention a miniature portrait of great interest of the early Ferrarese school, and must not forget a winning *Portrait of a Boy* ascribed to Bonsignore, of Verona, and a *St. Sebastian* recalling the artists of Cottignola. We pass over the important *Ecce Homo* by Andrea Solario and the drawing by Da Predis as essentially High Renaissance works. In the Venetian school there are several pictures which represent the Early Renaissance as a style surviving when Giorgione was beginning his career. A quiet, modest altarpiece, *The Madonna Enthroned and Two Saints*, in a landscape, and a *Male Portrait* with a rich landscape background are good examples of Basaiti. The altarpiece grows on acquaintance. The portrait is less pleasing. With Carpaccio's *Mythological Composition*, already well known as one of Ruskin's choice pictures, a late work seemingly of remarkably broad character, we are close to the High Renaissance in feeling.

P HOTOGRAPHS BY CLARENCE H. WHITE

THE work of Mr. Clarence H. White in photography has won him a distinctive place. He rarely seeks his effects along striking and dramatic lines. Straight photography of the effects of light is his chief concern, and it may be that he studies most of all the delicate gradations by which one shadow differs from another, as in the characteristic dusk preferred for much of his portrait work or the suffused light of such an essay as the accompanying print, where the bather and dunes show their textures faintly but unmistakably one against the other. With this capacity for catching and recording nuances of illumination his work commonly shows an artist's eye for composition and design. He exemplifies the success with which our best photographers have studied the problems of picture making.



ON THE SAND DUNES—EVENING

BY CLARENCE H. WHITE



PORTRAIT OF MAUDE ADAMS
BY CLARENCE H. WHITE



BOYS WRESTLING
BY CLARENCE H. WHITE

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